JANUARY, 1958

# music journal

EDUCATIONAL MUSIC MAGAZINE



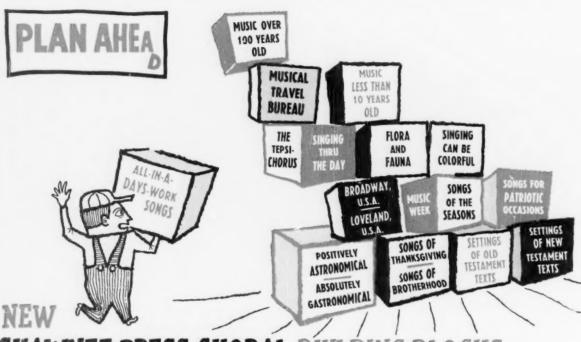
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Music Is the Heart of a City—Mayor Robert F. Wagner, New York

Yankee Doodle Dandy—Oscar Hammmerstein II... An Actor Looks at Music—Ralph Bellamy

The Facts of Life in Hi-Fi—Abraham Cohen... Music Students & Professionals—Irving Cheyette

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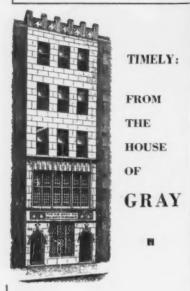
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# music journal

#### EDUCATIONAL MUSIC MAGAZINE

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EDITORIALLY SPEAKING.

January, 1958

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### Editorially Speaking . .

OUR traditional January cover, marking the start of another calendar year, also reminds us that 1958 represents the sixteenth anniversary of Music Journal. It may perhaps be significant that this issue is the largest in the history of the magazine, both in reading matter and in the volume of advertising. Under the circumstances a restatement of policy would seem to be in order, with at least a brief discussion of our ideals, our hopes and our expectations for the future.

The words "Educational Music Magazine," appearing under the title of this publication, are not intended as a description of its contents, but refer definitely to the magazine of that name, formerly published by the Educational Music Bureau of Chicago and amalgamated with Music Journal during the past year. This practical and logical combination has not only brought us a number of new readers but strengthened and solidified the original aims of both publications in the field of music education. We still realize that a large percentage of our subscriptions come from the music teachers in schools and colleges and the supervisors and directors of public school music in various communities. Such readers can feel assured that they will find in every issue of Music Journal-Educational Music Magazine some material of significance in their own line of work, possibly concentrating on a particular phase of band, orchestra or choral activity, or on the teaching and coaching of individual singers and instrumentalists, in addition to matters of general interest to music educators.

But the greatest value of *Music Journal* today is as a stimulator of enthusiasm in music lovers of all kinds, including the potential as well as the actual. We believe sincerely that education can be made entertaining as well as informative and that the attention of even supposedly unmusical persons can be attracted by striking articles and pictures, featuring famous personalities, some of whom may be only distantly connected with the field of music, if at all.

It is this general appeal and all-around approach to music that is unquestionably responsible for *Music Journal's* astonishing increase in circulation and constantly widening horizon. We have argued for some time that music can be presented to the layman in a way that will stimulate his imagination, emphasizing common points of human interest. We believe that even technical information can be imparted in ways that are far from dull. We agree with the old maxim that

a picture will often tell a story more convincingly than thousands of words, and we do not hesitate to use photographs, drawings and cartoons to establish communication with the reader. Occasionally we like to print some light verse or even serious poetry on the subject of music, for here again the human appeal is important.

In an age of specialization, Music Journal is proud to be called "the only all-around magazine in its field," and there is equal satisfaction in the frequent use of the adjective "uncommercial." Our policy in this respect can be simply stated: We are interested in any material of real news value or human appeal, regardless of its possible promotion of individual organizations or what might be considered commercial interests. Incidentally, we are not particularly concerned with reports or reviews of past events or activities and prefer always to point forward to the things of immediate and possibly future significance.

To all our friends, whether or not they agree with this policy, we wish a most happy and prosperous New Year, with sincere thanks for their continued support.

WE ARE particularly proud to present in this anniversary issue a timely article by the Mayor of New York City, Robert F. Wagner, on the importance of music to the community, stressing recent developments in making concerts available to an increasingly large public. Oscar Hammerstein's tribute to George M. Cohan is also timely, in view of the memorial statue soon to be erected in Times Square. Both entertainment and nostalgia will be found in the highly personal reminiscences of Equity President Ralph Bellamy, famed as executive and actor.

An expert acoustician, Abraham Cohen, offers a practical discussion of high fidelity in sound, illustrated by practical photographs of musical instruments in their relation to loudspeakers. Albert Norton writes revealingly of an historic musician, Septimus Winner, who taught him to play the violin. Irving Chevette, Charles Biondo, Alice Snyder, Herbert Cecil, Edwin Jones, Norman Mehr, Philip Shields, Arthur Redner, Forrest Baird, Joseph Mussulman, the Sonnedeckers and other educators contribute important ideas, while additional entertainment is provided by Helen Hoke's remarks on music boxes. Mary Jo Herbert's on the harp. Al Hibbler's on recording and Emerson Van Cleave's mild spoof of musical dictionaries.



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#### NEW MUSIC vs. OLD

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The fact that you accept and enjoy a new form of music is related to your personality, according to the results of research among college students by Bernard Mikol, instruction-counselor in the Michigan State University counseling center.

Using a personality scale developed by Dr. Milton Rokeach of the M.S.U. psychology department, Mikol tested 280 students. He found those who were highly resistant to change disliked the "new" music, Persons more ready to accept new things, however, appeared to like the newer musical forms.

Mikol tested sophomores enrolled in an introductory psychology course. They were a representative group of men and women college students with a variety of majors.

"The tests had no bearing on intelligence or the formal study of music," Mikol explains.

The group heard music by Bela Bartok and Arnold Schoenberg as samples of 20th century "new" music, and selections by Brahms and Saint-Saëns as conventional music.

"Those individuals who are highly resistant to change dislike the extreme form of the 'new' music more than those who are less resistant to change," is the way Mikol interprets the results of his research. He says the results for the less extreme form of music are inconclusive.

Mikol says neither group liked the extreme form (Schoenberg) of "new" music the first time they heard it, but at the second hearing "the low resistant group liked the music better, while the high resistant group liked the music less." When allowed to listen to the conventional and modern music played, the group, as a whole, showed greater preference for the conventional music.

A study of the musical likes and dislikes of these college students showed that only 10 per cent of the group preferred listening to serious music, while 21 per cent liked jazz best. Sixty per cent said their first choice in music was the semi-classical type, and nine per cent had no preferences.

The findings of this particular part of the study seem to coincide with the musical preferences of audiences at British concerts, Mikol discovered. There was a distinct relationship between the average number of unsold seats to the amount of contemporary music played at concerts given at the Royal Festival Hall in London, England, several years ago.

"Only once in 90 evenings does anyone dare to put on a program of contemporary music," commented a writer in *The Score*, International Music Association magazine published in London. "This is an unhealthy situation," he declared,

The average number of unsold seats was 1,578 for the four concerts with programs consisting exclusively of contemporary music. There had been 119 concerts with programs of entirely familiar music during the same season, and there had been only 372 unsold seats.

The figures from the Royal Festival Hall also showed 931 unsold seats for 31 concerts with programs including some unfamiliar music but no contemporary music, and 1,159 unsold seats for the 43 concerts with programs including some contemporary music.

Mikol found that few of his American college students had attended concerts of serious music within the year previous to taking his tests. \*\*\*

Eugene Ormandy, conductor and music director of the Philadelphia Orchestra, has announced that two awards-a first prize of \$2,000 and a second of \$1,000-will be given at the conclusion of the season for the two works considered to be the best contemporary compositions performed by the Orchestra in 1957-58. The judges for the awards (the gift of an anonymous donor) will be the orchestra's first desk men, who will make their selection from compositions written within the last 25 years that have been performed by a major orchestra not earlier than 15 years

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### Music Is the Heart

### of a City

#### ROBERT F. WAGNER

Mayor of the City of New York

FROM early colonial days to the present time, music has played, an increasingly important role in the life of New York City. From prerevolutionary times, when military bands performed in Bowling Green and what is now City Hall Park and the Battery, to today, music is an integral part of this great city of ours. Music in the early days was largely confined to outdoor band concerts, while today's ever-growing metropolitan music scene shows many thriving concert halls, large and small, two impressive opera houses (the Metropolitan and the City Center), as well as smaller community centers where music predominates, while outdoor concerts continue to abound as a popular summer feature.

Creation of Central Park during the last century provided a pleasant hub for outdoor music entertainment, and history records how during the summer of 1859 ten concerts were given on the Mall. This was no mean accomplishment for the time; and the past 100 years have seen steady progress in the number, character and quality of musical events. As New York grew and added new parks, so did the musical scene grow

and prosper, so that today parks in all five boroughs are the focal points for summer outdoor concerts. Besides Central Park, which continues as one of the major settings for the city's major summer concerts, there are such other havens for musiclovers as Prospect Park in Brooklyn, Poe Park in the Bronx, Forest Park in Queens and many others. Contributing to this steady growth in the city's music calendar have been many civic-minded individuals and organizations, with such names as the Naumburgs, the Guggenheims, Guggenheimers and scores of others, now legion in the New York music world, having contributed the greatest gift of all to the city; bringing music to the people.

In the summer of 1957, New York City residents and visitors had the opportunity to enjoy the greatest variety and number of musical entertainments in the history of the city, with more than 300 programs scheduled in 28 major localities throughout the five boroughs. These programs included orchestral and band concerts, choral groups, folk festivals, dance bands, operetta and country music for square dancing, featuring compositions from classical masters as well as modern composers, and even jazz in its many

All of these concerts were made possible through the close co-operation of the city's Department of Parks with the music industry and interested civic individuals and groups. Popularity of the outdoor concerts does not appear to abate: the Naumburg Orchestra has been giving concerts of high quality for more than half a century, and the Goldman Band Concerts have gone on for 40 uninterrupted years.

Noontime concerts in downtown Manhattan's Battery Park, the evening concerts in Brooklyn's Prospect Park, the more recently inaugurated Evenings-by-the-River programs from the East River Amphitheatre . . . these are but a few of the major concert series which grace the New York City summer scene, bringing music to the public for many hours of rich enjoyment.

Though summertime led the way in the city's becoming a patron of music, with the ever-popular outdoor concerts, other seasons are now also abounding in a rich array of music programs for all New Yorkers to enjoy. Significant strides toward bringing music closer to the people have been made during the past year, with music going to the neighborhood level, making the concert hall a part of the community life of

(Continued on page 63)

The writer of this informative article scarcely needs an introduction to our readers. It is an honor and a privilege to publish such a report from a public official of the importance of Mayor Wagner. His recent re-election reflects the esteem in which he is held by his fellow-citizens, and his record as an advocate of cultural progress as well as good government speaks for itself.

### Cohan: A Yankee Doodle Dandy

#### OSCAR HAMMERSTEIN II

I was not one of George M. Cohan's close friends. I was just one of many Americans to whom he devoted his theatrical talents for nearly all of the sixty-four years of his life. An account of his impact on me should serve as a fair symbol of what he meant to millions of other theatre-goers, thousands of other theatre workers.

To my friends, at school, George Cohan was "slick." Higher praise had we for no one. That was the word of the day. There is always one word which means "best." "Slick" has since been supplanted at various times by "keen," "hot," "cool," "terrific," "the most." In those early days of Cohan's stardom (circa 1905), "slick" was the adjective for him. He had to share it with lots of other people. The Yale football team was "slick," and so were some of our local school athletes.

The word seemed, however, to be especially suited to Cohan because, in addition to fitting him in its current slang sense, it was true of him in a dictionary sense. He was a smooth article on the stage, a polished performer, and the parts he wrote for himself demanded that he portray young men of poise, authority and quick wit. Little Johnny Jones was slick, and George Washington Junior was slick. So was The Governor's Son. Here was the kind

of young American we all hoped to be when we grew a few years older. His trousers had a razor-edge crease. His shoes were not only snugly fitting buttoned shoes, but they had gray cloth tops. A cane was one of the constant props he used on the stage, and how slickly he used it! His top hats, straw hats and derbies (gray or brown) were worn at a slickly tilted angle. When he sang songs he sang them out of the side of his mouth. This habit, accompanied by a kind of droop of the eyelids, made him seem so sophisticated, so casual, so above it all! He danced in a slight crouch and had a trick of letting his head wag loosely on his neck with a kind of jaded relaxation. He never tried any steps that were difficult for him. He used only steps which he could perform with such consummate ease that, as you watched him, you felt almost as if you were doing the dancing yourself. As I describe him, I miss him.

Never was a plant more indigenous to a particular part of the earth

than was George M. Cohan to the United States of his day. The whole nation was confident of its superiority, its moral virtue, its happy isolation from the intrigues of the "old countries" from which many of our fathers and grandfathers had migrated. In those days some of our misguided millionaires married off their daughters to members of noble families on the Continent. The noblemen were happy to become suddenly rich and the girls and their families were proud to annex titles; but good, true-hearted Americans like George M. Cohan disapproved of wasting a young, pure, sweet American rose on the European marriage marts. . . .

I am aware of memory's tendency to create symmetry out of the disorder of history, and yet I cling to persistent impression that, just as I was turning from childhood to youth, my country was going through a similar change, and George Cohan, at precisely this time, was graduating from the first phase of his precocious success and becoming a truly important figure in the American theatre. He joined with Sam Harris to form the most successful producing partnership of their era. Their company presented not only shows that starred George Cohan, but plays that were written by him for other stars (The Man Who Owns Broadway, starring Raymond Hitchcock; Fortyfive Minutes From Broadway, staring Fay Templeton and Victor Moore). They also produced plays and musical shows of other authorship and acquired control of several

As for our country in those days, it was most certainly emerging from carefree adolescence into a more sober maturity. The picturesque

The world famous writer of songs and musical comedies, Oscar Hammerstein II, is Chairman of a Committee planning and raising funds for a memorial to George M. Cohan, to take the form of a statue to be erected in Times Square. Contribution may be sent directly to Mr. Hammerstein at 9 Rockefeller Plaza, New York City. This article is published by special permission of its author and the "New York Times."

Teddy Roosevelt was supplanted by the more conventional and conservative William Howard Taft, and we were on our way to the seriousminded and responsible Woodrow Wilson.

As his country went, so went the Yankee Doodle Dandy who was born on the Fourth of July. Librettist, song-and-dance man, stage director, choreographer, Cohan now turned to the more serious theatre. He wrote his first play without music, Broadway Jones. I recall that it was a definite success, but I can't remember any part of the story. What I do remember vividly is Cohan's performance as the star. I believe he was one of the best actors I have ever seen on the stage.

I would ascribe his success partly to an extraordinary talent for listening to other characters. He would "listen" so eloquently that you would be more likely to be watching him than the actor who was speaking. After the other actor had spoken, Cohan would "carefully consider" his answer before delivering it. He would look at the other actor. He would turn away and then look back at him, and then, by the time he spoke his own line, one had a feeling that he had thought it all out and made it up right there on the stage. He was not an actor reciting a line written by an author. He was a person thinking of the answers and inventing the dialogue as he went along.

Cohan's transition from Little Johnny Jones to Broadway Jones may have constituted an entrance into a more adult theatre, but I don't think he became over-impressed with the changes. It would have been impossible for him ever to have fallen victim to the temptation to be arty. The temptation was never there. He believed that it took all kinds of plays to make a theatre world. One kind of play was no better than another. All that mattered was whether a play was a good one of its kind.

He was a practical man, an instinctive showman, a man who knew the theatre and understood its people. One of the most often told stories about him is his line to his partner, Sam Harris, after they had both had a violent disagreement with a certain actor. As the latter left their office, Cohan said: "Sam,



George M. Cohan receives a Congressional Medal from President Franklin D. Roosevelt in recognition of his patriotic songs.

-Wide World Photo

don't ever hire that feilow againunless we need him."

Another line I like was his answer to Otto Harbach's question: "George, why do you give so many Irish titles to your shows—Little Nelly Kelly, The O'Brien Girl?" Cohan said: "It brings the Irish into the theatre. The Jews come anyway."

The first World War came in the summer of 1914, and the bright days America's childhood became clouded. From our safe little nursery we could hear the violent sounds of our grown-up relatives fighting. Our first reaction was to stay away and let them destroy one another if they wanted to. My history professor at Columbia addressed our class very solemnly and expressed the hope that the United States would never be foolish enough to be drawn into any European war. He went further and urged that if ever this happened, we as individuals would refuse to enlist. His was a 100 per cent pacifist attitude.

But during the first term of Woodrow Wilson, in 1915, the Lusitania was sunk by a German submarine, and in the next two years everything changed, including my history professor. America got hopping mad. In 1917, into the war we went. The highthearted boy among nations became a grim man, his chin thrust out, his gun in his hand, determined

to put an end to this thing. And George M. Cohan, the typical American, typically neutral before, now became typically serious and purposeful. His former superficial flagwaving gave way to patriotism of a deeper and more passionate kind. He wrote America's war song, a song that was an accurate expression of the nation's mood.

Over There was an American's vague term for some place in Europe where the fighting was going on. That's where our troops were going. "Send the word" said the song, "that the Yanks are coming." Tell the Germans, whom we are going to fight, and the British and the French on whose side we feel we belong—"we're coming over, we're coming over, and we won't come back till it's over, over there."

This last line was not only an example of good songwriting, it was a timely stroke of international diplomacy. It was important to say we were coming over to aid our allies, but even more important to tell them that we were not coming over with any token aid or on any temporary basis. We did not intend to leave the job half done. We would not come back till it was "over, over there."

I don't believe Cohan had ever studied international diplomacy. I (Continued on page 76)

### An Actor Looks at Music

RALPH BELLAMY



MY ENTHUSIASM for music began during my boybood in Chicago. While still in High School I had the opportunity to work as an usher through the summer season at Ravinia Park, which was then already a famous musical centre. The programs included grand opera, symphony concerts and recitals, dancing by Ruth St. Denis, Ted Shawn and others and drama by the Ben Greet players. I must have been about ten years old when I was first taken to some of these performances, and it was a real thrill to find myself, not so many years later, an actual part of this great organization, quite aside from earning a few dollars each week.

One of my duties was to keep people away from the open-air auditorium while rehearsals were going on. I was glad to volunteer for this job, because it gave me a chance to hear that much more music every day. Frederick Stock not only conducted the orchestra but often walked the streets between performances, passing out circulars and programs.

The soloists were all wonderful to me and I still have many of their

autographs in a little book which I always carried with me. I particularly remember the late great Sophic Braslau, who was the first Carmen to be heard at Ravinia. I had been promoted to the centre aisle by that time and it was my responsibility to see that flowers were presented to the prima donnas at the proper time. Miss Braslau had two huge baskets of American Beauty roses, which I feel sure she had sent to herself, as there was no card on them. I was so anxious to get them across the footlights on time that I was actually on the edge of the pit before the orchestra had finished the act. Richard Hageman was conducting,-and his final sweeping gesture forced me to duck quickly, so that half the roses fell into the laps of the people in the front row. I gathered them up in confusion, while Sophie Braslau kept on taking bows and saying under her breath "the flowers, the flowers!"

#### One More Obstacle

There was still the orchestra blocking my path. Bruno Steindel, a famous cellist, appearing that night as a guest, got out of his chair and pushed it toward me, but as I climbed up I lost my balance and once more the roses were scattered far and wide, with the singer still pleading from the stage. I finally managed to get them up to her, while the audience laughed and applauded. Sophie Braslau evidently forgave me, for we eventually became good friends.

One rehearsal scene stands out in my memory. The chorus had been divided into two halves, which kept advancing toward each other and then retreating as part of the stylized action. The men heading the two sections happened to be bitter enemies. One was completely bald and the other had a head of thick. bushy hair and was suspected of having made advances to the bald one's wife. Each time they approached each other they both made faces in earnest, and finally the hirsute character could be heard whispering "At least I have my hair!"

An American singer whom I remember with particular pleasure was Mabel Garrison, the only coloratura soprano I ever heard whose voice really moved me deeply. On the dramatic side there was Claudia Muzio, and an excellent American lyric-coloratura voice was that of Lucy Gates of Salt Lake City (known to her intimates as "Emma Lucy"). There were the tenors, Morgan Kingston (a Welshman) and Orville Harrold, who originally sang in the Victor Herbert operettas but worked his way up to a sensational success on the grand opera stage. Among the baritones were Millo Picco and Louis d'Angelo, the latter for many years a fixture at the Metropolitan Opera House in New York. Leon Rothier, another Metropolitan star, was a leading basso at Ravinia, and Francesco Daddi sang the low buffo parts. Gennaro Papi did most of the conducting, and I often saw also the two chief backers of the

(Continued on page 60)

Ralph Bellamy is not only one of America's outstanding actors, now famous in television and motion pictures as well as on the stage, but currently President of Actors' Equity, whose new headquarters are at 226 West 47th St., New York City, opposite the Ethel Barrymore Theatre. Mr. Bellamy's appearance as Franklin D. Roosevelt in Dore Schary's play, "Sunrise at Campobello," promises to be one of the theatrical events of the season. His musical reminiscences are of particular interest at this time.

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### The Facts of Life in Hi-Fi

#### ABRAHAM B. COHEN

HERE is no completely satisfactory substitute for live, inthe-flesh musical performance. One's very presence in the concert hall, if only as a concert-goer, gives the listener a sense of participation in the musical effort. He feels bathed in the golden aura of past great musical endeavors in the same hall. He experiences a "togetherness" with other kindred minds gathered for the sole purpose of enjoying the music with him. And with this vicarious participation comes a real sense of anticipation. When the conductor's baton is raised and the audience's murmured hush settles itself, as if in obedience to the master's wand, there arises within us a sense of apprehension. We wonder, perhaps unknowingly, about the quality of performance we are about to hear, the interpretation of the work by the conductor, and we are perhaps to sit in judgment when the conductor finally rests his baton.

Yes, these are all very real experiences available only within the concert hall. But how many of us can be seated in one concert hall at one time? And how plentiful are concert halls throughout our land? Even though asked in a rhetorical sense, these questions form, in part, the motivation for a fuller discussion of the modern technical means

for bringing better music to a greater number of people.

And yet, even were the opportunity for live participation within the concert hall made possible for all of us, could we after only one hearing absorb in its entirety the anatomy, the body, the gracefulness of motion and the inner beauty of the musical creation? It is only reasonable to welcome our modern mechanical and technical aids in making available to us a genie that causes high fidelity musical reproduction to flow from the magic box in the home at the merest whim of its master. There can hardly be any question as to the value of welldesigned high fidelity systems as more than just an aid to musical education.

#### Acoustical Facts

However, despite all the benefits and advantages the musical field may derive from judicious use of high fidelity techniques, the art of high fidelity would not have reached its present state had it not had recourse to some of the basic musical and acoustical principles employed by the mastercraftsmen of musical instruments of the early days. Especially do the loudspeaker components owe much to the principles of musical sound creation as found in many of our modern musical instruments, for the same general laws of Mother Nature concerning sound production embrace both the loudspeaker which reproduces the music and the musical instruments which originally interpreted it.

There is no need to define "loudspeaker", but there is a need to determine what a loudspeaker



should do. Primarily, it should make no sound of its own: it should only re-create the original sound without adding anything. However, in the re-creation of the original sound, the loudspeaker is manifestly called upon to do what appears to be literally impossible. Are there one hundred instruments in the orchestra? Then, the single loudspeaker is called upon faithfully to reproduce all these instruments, their overtones, their nuances, all at the same time. The chesty throb of the double bass, the brassy call of the trumpet and the ephemeral whisper of the flute are all commingled in the one loudspeaker. Give it but a little thought and it will be realized how remarkably well the single loudspeaker, consisting of a single vibrating element, the diaphragm, re-creates the full symphony orchestra, or any smaller ensemble.

The loudspeaker engineer, naturally enough, gives more than just a little thought to this problem. His days are full of thinking, and his nights full of dreaming about the problems of faithful sound reproduction of many instruments from one technical instrument. Some years ago, in a flash of genius, some loudspeaker engineer said "Let there be two loudspeakers!" and lo, there was

Abraham B. Cohen is Engineering Manager of University Loudspeakers, Inc., of White Plains, N. Y. A graduate of Northeastern University, he has been a violinist and concertmaster. During twelve years as studio control engineer at Station WCAU, Mr. Cohen handled the broadcasts of the Philadelphia Orchestra, the Robin Hood Dell concerts and others. He holds patents on two loudspeakers and is a member of the leading acoustical organizations of America.

born the first child of high fidelity in sound reproduction, for these two loudspeakers were not just copies of each other. No, they were entirely different, as different as the bass viol is from the flute. In fact, one of these two loudspeakers was the bass reproducer, the second was the soprano (or treble, if you wish). Here was outright acknowledgment by the modern loudspeaker engineer that he had much to learn from the musical instrument craftsmen. It just isn't possible to get the low tones typical of the bass viol from an instrument the size of the violin. Nor, conversely, is it possible to elicit the high, silken tones typical of the violin from an instrument the size of the bass viol.

In general, if we examine our modern musical instruments with a surveyor's eye, we will readily recognize the fact that the lower the fundamental tone of the instrument, the larger must the instrument be. Take the string section: violin, viola, cello, bass viol; or the reed section: clarinet, oboe, English horn, bassoon; or the brass section: trumpet, trombone, tuba. Of course, the musician will readily expand this list, and when the list is completed it will be quite obvious that this progression of the relative sizes of the instruments is in direct ratio to the "band" of tones that the instruments

Invariably, true high fidelity loudspeaker systems make direct use of this well-established relationship between depth of tone and size of instrument. Many sound-reproducing systems actually use three widely different types of speakers in an effort to re-create the many varied sounds of wide divergence of tonal spread by allocating certain welldefined sections of the orchestral music spectrum to be reproduced by a type of loudspeaker best suited to reproduce that particular section of the spectrum. In other words, the true high fidelity reproducing system is actually a combination of acoustic instruments designed to work as closely to the same principles as the original musical instruments, and these acoustic instruments may differ in size and manner of performance just as do the original musical instruments.

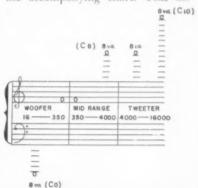
With the above thought in mind, we would like to digress for one

short moment to point out that systems claiming two, three, or even four loudspeakers are not necessarily "hi-fi," any more than four violins constitute a string quartet. A lot of speakers would not constitute high fidelity, but only two speakers may, if in combination they serve different purposes of tonal enunciations. In our "hi-fi" systems, we do not want all our "instruments" playing in unison: we want to orchestrate them. In this sense, then, it becomes fairly simple to understand the basic philosophy in high fidelity loudspeaker systems:-let's orchestrate!

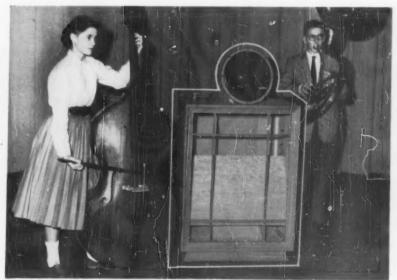
The "orchestration" of the simplest high fidelity reproducing system consists essentially of two loudspeakers-one for bass note reproduction, called by the unmusical name "woofer",-and the second for treble note reproduction, jocundly named "tweeter". These names themselves signify a difference in tonal quality. A "woof" is certainly a lower pitched sound than a "tweet". Just the naming of the speakers immediately imparts a feeling of tonal separation to the acoustic engineer in the same manner that the words "tenor" and "bass" immediately create in the musician's mind a similar tonal distinction.

A more advanced high fidelity loudspeaker system would in all likelihood have a third loudspeaker which, with the other two—the woofer and the tweeter—divide the musical spectrum into three parts; that is, we have orchestrated the reproducing system in three instruments. This third reproducing instrument —sometimes called a "squawker" but more commonly called the "midrange" unit—usually reproduces the middle-frequency tones. Try repeating several times aloud the combination of words "woof", "squawk" and "tweet"; they carry with them a definite pitch connotation, even though their semantic designations are themselves not musical.

The primary acoustic distinction between the three basic loudspeakers of a typical "three-way" loudspeaker system is that the woofer reproduces the bass notes, the mid-range speaker reproduces the middle-range notes and the tweeter reproduces the treble notes—and a typical distribution of their range of operation is given in the accompanying chart. This dis-



Music staff broken down into three tonal sections to indicate the spread of notes covered by a high fidelity "three-way speaker system."



A "woofer" and its enclosure are low note loudspeakers and are comparable in size to the instruments they are to reproduce.

play encompasses on the musical staff the familiar specifications which are a part of all high fidelity advertising, namely, "Response 20 to 20,000

cycles per second."

To illustrate the physical differences between the three typical loudspeakers of a "three-way system", the individual units are shown alongside actual instruments of the orchestra that they are called upon to reproduce. The one significant fact that stands out from the three illustrations is the comparative correspondence in size between the original instrument creating the sound and the loudspeaker reproducing it. Take the case of the higher pitched instruments such as the flute and piccolo. They are comparatively diminutive. The loudspeaker-the "tweeter"-which reproduces the sounds of these small instruments is just as small as shown in the photograph. This diminutive tweeter is designed that way not because it looks right, but because it is scientifically correct. To best reproduce with utmost fidelity and highest efficiency the top notes of the musical scale, the reproducing instrument must be built upon the same principles that led the old music instrument makers to create small instruments for high notes.

Conversely, coming to the opposite end of the musical scale, the bass end, we find that the woofer loudspeaker and its enclosure (its cabinet) are an integral combination designed on the robust and massive side in order to do acoustic justice to the type of sounds to be reproduced as emanating from instruments like the bass viol and the Sousaphone. There is an interesting comparison to be made between the integral combination of the woofer and its enclosure and the bass viol. It will be readily understood by the musician that the heavy strings of the bass viol by themselves are insufficient to produce the deep fullbodied resonance of the instrument. The strings are a means of causing the body of the instrument to be vibrated and resonated; there is an integral co-ordination between string and body which together give character to the bass viol. To reproduce this type of instrument, there is the counterpart of the heavy string,the woofer. This speaker unit, in contrast to the delicately built tweeter, is in itself heavy and robust to a degree sufficient to stimulate (when caused to vibrate) the heavily bowed bass viol string. But to vibrate by itself is wasteful. The woofer vibration must be imparted to a "resonating" body that will give flesh and body and meaning to the simple vibration of the woofer itself, in the same manner that the bass viol string needed the body to produce a worthwhile sound. The illustration shows the comparative size of a bass viol and Sousaphone and a typical 15" woofer on top of its enclosure. It will be noted that this enclosure (or cabinet, within which the woofer normally is installed) is of the dimensions comparable to those of the instruments it is to reproduce. Low frequency notes (bass notes) are "long" notes

and require correspondingly dimensioned structures to reproduce them.

Between the woofer for bass and the tweeter for treble reproduction, we have the mid-range instruments and the mid-range reproducer. And, as to be expected, we find an equivalence of physical size between a typical mid-range reproducer and musical instruments of the same tone group, such as the alto and baritone horns illustrated. The relative sizes of these horns and the reproducing loudspeaker are very close to each other, as should be expected if they are to reproduce the type of sounds that the horns originally produced.

By inspection of the picture of this mid-range reproducer alongside the alto and baritone horns, it will be readily observed that there are some very obvious similarities between the original musical instruments and the loudspeaker intended to reproduce them. Note, for instance, the nearly equal "mouth" areas of the bell sections. These bell sizes are not chosen by chance. They are integrally related to the musical tones they are to round out. Low tones need large bells-like those of the tuba. Middle-note instruments like the alto horn need smaller bells. Note also the similarity between the sound projection angles of these horns. In the musical instruments, the bells are pointed out to the audience; so is the bell section of the loudspeaker reproducer. It is flared in a direction to project out over a "wide angle" so as to reach the ears of all the listeners in the concert hall.

(Continued on page 61)



The mid-range speaker is designed around the same basic dimensions that give the musical instruments their tonal qualities.



A "tweeter" is a high note loudspeaker and its small design is in keeping with the size of high pitched instruments



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Especially are you "vulnerable" if your favorite repairman is located many miles away. But almost any time is a good time for a bandmaster to know-or learn-the principles of band instrument repair that often

come in so handy.

Equipment Needed. We will list the items (or tools) that will ordinarily be most valuable to the average bandmaster. (Either your basement, or a corner of your band room will be handy for your first piece of equipment: a work-bench with overhead light.) Then you will want 1. A test feeler; 2. An assortment of woodwind pads; 3. Two or three screwdrivers of various sizes; 4. Several water-corks of varying sizes; 5. A small alcohol lamp; 6. A pad slick or knife blade; 7. Assorted springs for water-keys and woodwind instruments; 8. Cork strips about onethirty-second inch thick.

Other items that often come in handy are a crochet hook, assorted pivot screws, flat-nosed pliers, side-cutting pliers, penetrating oil, single-edge razor blades, a rawhide mallet, nylon fishing string, mouthpiece puller, sax neck corks, sax testing light, spring removing punch, a piece of twine about 30 inches long, a sheet of writing-paper and a paper hand terrel.

hand-towel.

Valve Instrument Repairs. If a valve suddenly binds, you can twist it vigorously in its casing,—after oiling it. Unscrew the bottom cap of the casing, insert valve and twist it.

Also try rubbing the valve on a hard wooden surface. Put glass wax on it, place it carefully in a vise so as not to crimp it—then "rag it"—shoe-shine style. (But don't overdo this.) Reoil valve and try again. If valve still sticks, repeat above operations. Still sticks? Probably it's a job for a bona-fide repair shop.

Water-key spring breaks? For quick repair use a rubber band. (It will mar the finish if left on indefinitely.) Water-cork suddenly leaks? Instant relief can come from a folded and moistened one-inch-square por-

tion of a paper towel placed between the leaking cork and its tubing hole.

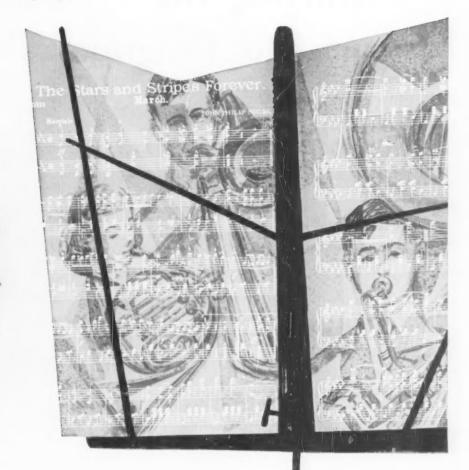
Mouthpiece stuck? Heat it, oil it, and tap persistently around its base with a rubber hammer or the heavy end of a drum stick.

Trombones and French Horns. It is best to re-string your French horns before festival or concert season. (15 lb. test nylon fishing string works well.) If a string breaks on your horn, first examine the strings on the other valves, and then re-string the ailing valve likewise. A little

(Continued on page 64)



the universal language





With the recognition that every child is capable of learning music and having his or her life enriched by it, there has come the conviction on the part of parents and educators that music should be taught in the public schools, during school hours, for school credit and at public expense.

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### Starting the Instrumental Program

CHARLES A. BIONDO

T is unfortunate that, in many cases, a simultaneous beginning of both string and band programs is not possible. Likewise it is unfortunate although natural that, when a choice must be made between the string and band programs (and such choice is left to the instrument teacher), he will elect to start that program in which he feels best at home, regardless of the long term objectives of a good music curriculum. Larger school systems are more fortunate than smaller, inasmuch as they often possess both an orchestra and a band teacher. The typical problem in the average small school, however, is that of inadequate teachers both in number and in qualifications. To schools operating under such handicaps this discussion is directed.

Thoughtful music educators agree that the string program should be started first if there must be a choice between orchestra and band, disregarding arguments for inherent priority or superiority of these instruments and what they purportedly do for participating children, school and community,—but in cold, hard and practical fact, because of the greater length of time it takes to develop a qualified string player. It should be further pointed out that if the band program is begun first, the

string program will be that much more difficult to begin later in direct proportion as the band program grows. Too, it is very simple to secure small, scale-size string instruments which facilitate an early start to the string program. The greatest single reason for starting strings earlier, however, is that adolescent children of the seventh and eighth grades are considerably less inclined to begin a string than a band instrument since, more than at any other time, a child of this age feels overly self-conscious carrying a violin or a 'cello home. A child who has made a two or threevear start, before the onset of adolescence, has begun to produce a fairly good tone, has begun to enjoy participation with the string groups and will, therefore, be less inclined to give up the instrument, Conversely, it is relatively easy to begin the band program during adolescence, if delayed that long, since the virile sonorities of such an organization, coupled with the practical utilization of the services of the band, some-



-Photo, Brevard Music Center

times as a part of the athletic program, have natural appeal to boys and girls of this age.

Some schools have limited facilities and space for purposes of rehearsing an instrumental group. As a consequence, the group is often relegated to a rehearsal time out of school periods, either before the first class, during the noon hour, or after school. While this is an administrative problem, it is a point to be offered in favor of the primacy of strings, particularly in schools where space is at a premium, since it is possible to rehearse a group of strings in an adjacent classroom during school hours with minimum distraction to classes in session.

#### Quick Success?

It has often been advanced as an argument in favor of primacy of the band (note that the word "primacy" implies first in order of introduction into the program) that it offers "quick success" and, as a consequence, sells the instrumental program, with the resultant funds forthcoming. "Success" in this particular sense is a term that perhaps merits clarification. Actually neither orchestra nor band will sound very musical with only one or two semesters of spadework behind it. It is possible to make a new band seem more successful in an equivalent time because of the greater variety of instruments and consequently better resonance, the wider repertory of notes available to the players in the same length of time, and little pep marches that might by this time be playable by the unit. On the other hand, voung orchestras have been known to master small selections, written in the proper keys, and to have produced fine programs with the addition of piano, melody instruments, and a few qualified winds, in the equivalent time. The program should be sold in terms of the ultimate end; short, quick successes as ends in themselves are false object-

It has been truthfully said that part of the reason for the general "lag" of strings lies in the inability of the teacher to "sell" his program. String teachers too often have the "academic" approach,—pushing technique as a primary factor without (Continued on page 86)

Dr. Biondo is director of the orchestra at the University of Notre Dame, with degrees from Potsdam State Teachers' College, Columbia University Teachers' College and Chicago Musical College. This article consists of excerpts from his new and practical book, "Starting the Instrumental Program," published by the Gregorian Institute of America, Toledo, Ohio, and quoted here by special permission of the author and his publishers.

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Supere List with his daughters Allison (left), 6, and Rachel,

Pianist Eugene List with his daughters Allison (left), 6, and Rachel, not yet 2, in their home in New York City. Mr. List is one of the many world-famous concert artists who rely on the "incomparable Steinway."



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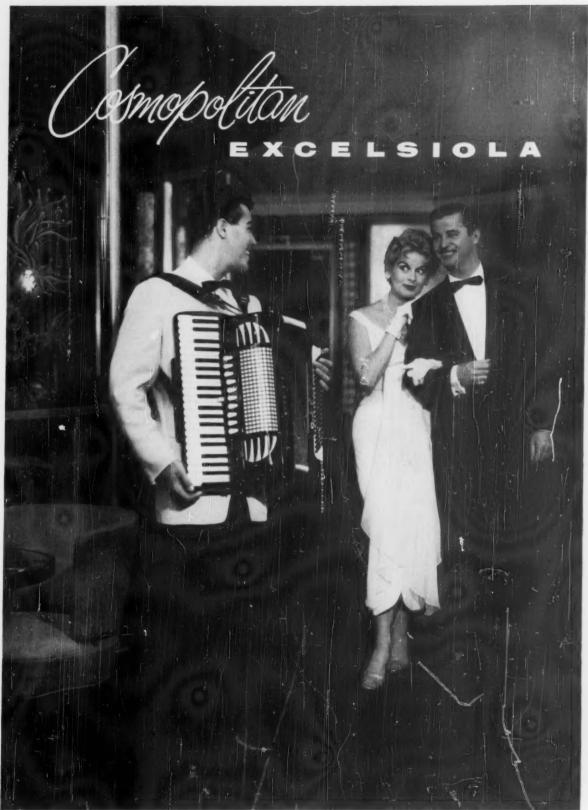
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### Harmony for Piano Lessons

#### NORMAN MEHR

KNOWLEDGE of harmony, when properly conceived, is an indispensable element of efficient music reading, convincing interpretation and secure technique. By knowledge of harmony I do not mean the text book sort which is usually thought of as necessary for composition. What I have in mind is direct experience in harmonic thinking and hearing, which is an integral part of music learning and performance. I mean the kind of experience which enables one to grasp and appreciate immediately the harmonies of the music he plays. These are abilities which spring from being introduced to harmonic thinking right from the beginning of piano lessons, making harmonic analysis as necessary as knowing the

When the child is learning to coordinate his hands, his first approach to reading the left hand can be through simple positions of the I and V7 chords. After being shown these patterns by rote, the child can be shown their picture in notation. He can then read and play the left hand long before he knows the individual notes, simply by recognizing what chord it is. The child can then be taught this material in many keys. Most nine and ten-year-old children after fifteen lessons can read and transpose five-finger melodies using the I and V7 chords in the keys of G, D, A, E, E-flat, A-flat and D-flat.

The next pieces the children learn will use the subdominant harmony. After being shown the IV chord by



rote, the children can easily play such pieces as Oh, Susanna, Old Folks at Home and Camptown Races.

#### Changing Chords

Next, the children learn that chords can be broken up to make varied accompaniments to the melody. We can play the bottom note by itself and the two top ones together, like a waltz. Or we may play the bottom note, the middle one and then the top. These variations appear in the child's next pieces, They are of course easily read and learned when the child recognizes them as chords he knows. Interchanging melody and accompaniment between the hands adds further variety to the type of material the child can play.

Soon the children learn to recognize a chord when only a part of the chord is present. Learning such a piece as My First Waltz, by Rolseth, is then easy, since the children instantly recognize the accompaniment as part of the I, IV and V7 chords. When they learn that they can make a "harp song" (arpeggio) out of their chords, the children can quickly learn such pieces as Climb-

ing, by MacLachlan, or Loop the Loop, by Mark Nevin. The children find the harp song very useful, since it appears in many of their pieces.

Now the children have the background for understanding and learning a great many pieces through the harmonic approach. The teacher should look for material where the familiar chord patterns and their variations will be clear to the children. The Play Way to Music series, books 1 and 2, by Fay Templeton Frisch: Young America at the Piano, books 1, 2 and 3; and Fun with Three Chords, books 1 and 2, by Arthur Zepp, all have the I, IV and V7 chords in simple form. The Bernard Wagness Piano Course, Book II, includes much material with easily recognized variations of the primary harmonies. Dance from Olden Times and Let Us Be Gay are good ones. March of Victory contains parts of the I, IV, and V7 chords, and the children quickly recognize

From such simple beginnings the child can progress to the understanding of inversions. Start with a piece containing familiar patterns but with one spot having a different position of the chords. Song of the Bell, by Eckstein, and Waltz on the Green, by Beaton, are examples. After a number of experiences of this kind, the children get the idea that if the I and V7 can be played in different ways, so can the IV. They then learn the term "inversion," and recognize inversions as they occur in their pieces.

As the child advances, harmonic analysis is continued in this way as an aid to learning and interpreting pieces. A valuable technique, at this point, is chord spelling. The notes of a chord are unscrambled and reduced to a series of thirds. Other

(Continued on page 62)

Norman Mehr conducts piano classes for children in the preparatory department of the University of Southern California School of Music and for adults in the evening program of the City Colleges of Los Angeles and Pasadena. He has contributed to MUSIC JOURNAL in the past.

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RECORDS

### Music as an Aid to Recreation

#### FORREST J. BAIRD

OST curricula for training of recreational leaders include a course in music appreciation or recreational music, but study of recreational schedules in many communities indicates that little in the way of music for listening has made its way into planned recreation programs. There are instances, especially in industrial situations, in which fine bands, orchestras and choirs are developed under competent leadership, but these programs emphasize active participation and little is provided for those who are looking for mental rather than physical participation.

This situation continues to exist at a time when the ratio of unemployed to employed persons in our general population is rising steadily. This change may be attributed to postponement of the time when young people enter the labor market, compulsory retirement regulations, or greater life expectancy for our entire population, Automation has brought a forty-hour week and has placed more leisure hours at the disposal of working people. Our social institutions are bursting at the seams with people who have time on their hands.

Music may lighten and brighten many of these leisure hours. The greatest problem is one of overcoming inertia and encouraging recreational directors to start a listening program. Here are some situations where music may make a contribution to the well-being of people in an institutional setting or just those with time on their hands.

Soft music could be used in hospitals during visiting-hours, at dinner-time, for afternoon rest periods, or for Sunday religious services. In public rooms or in places where ambulatory patients gather, a centrally

controlled system with speakers in each room may be used. In wards or in private rooms, individuals should be able to turn the speakers on or off and to control volume levels. Pillow-speakers are available, and, with transistor radios, small earphones similar to those on hearing-aids are usable. Penal institutions could make effective use of similar facilities.

#### Practical Music

Camps, national parks, play-grounds and community centers could provide music at meal-times, during craft activities, for chapel services and for special listening-periods. Programs may be transmitted from a central control-area, provided the persons operating the equipment work with their consumers to select materials and volume levels. The law of diminishing returns sets in rapidly; music at a constant, high-volume level may soon become something to shout over.

Program building in each situa-



-Photo, American Music Conference

tion is dependent upon the audience and what is being done for and with them. Is music to contribute informally or formally? Is it to be in the background or foreground of the listeners' attention? Are the listeners unsophisticated or sophisticated musically? If there is an unlimited record supply, requests may be honored or groups allowed to build their own programs. Special occasions, holidays, seasons, types of music, composers, or musical events afford opportunities for special treatment. Music written for or about children, the dance music of different nationalities, music that tells a story, the good neighbor policy, all suggest usable approaches to gain and hold the interest of a variety of cultural and age groups. Call upon specialists for help. Amateur or professional musicians, librarians in school or public libraries, or salespeople in record shops are usually happy to be of assistance where music and recordings are involved. Several good magazines feature record reviews and make program suggestions for different situations.

Some of these ideas may fit into your recreational program:

1. Regularly scheduled concerts of recorded music planned for various age and interest groups. These concerts may be held in public centers or in private homes. Availability of good, portable record-players solves the problem of suitable equipment. Simple, easy-to-serve refreshments at the end of the sessions make for sociability.

2. Meetings to listen to outstanding broadcasts may prove profitable and enjoyable for many people. Again, provide for different age and interest groups.

3. How about groups to study and (Continued on page 69)

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### The Entertaining Choir

#### PHILIP L. SHIELDS

I s your school typical of so many others in this modern day of education? If so, you, as choir director, are called upon many times during the school year to provide entertainment for groups in your community, but faced with the problem of providing the public with entertainment they will honestly enjoy. Sure, the program chairman of the local Lions Club, or Kiwanis, or Rotary will graciously thank you for providing them with entertainment, but still vou may detect a certain note of artificial gratitude. You wish, at least in the back of your mind, that you could provide them with entertainment that would really "wow" them.

This was exactly my situation as choir director in the Culver Public Schools some two years ago. The clubs were happy enough for my students to perform for them, (why shouldn't they be, the entertainment was free!) but I was still unhappy

with the groups that were sent to entertain from our school. Then one morning my principal, after watching an unusually fine vocal group on television, remarked that he wished we could have something of that type in our school. Naturally, when the administration speaks, you begin listening and thinking,-and out of my principal's casual remark the Culver Choraleers were born, consisting of a select group of students from the 96-voice Culver High School Choir. Students are selected not only for vocal ability, but for their general attitude toward school and music, personality and appear-

My first step in organization was explaining to the administration that I would like to form a vocal group that sang only popular music. The principal was already on my side, so the "selling" job was not difficult, and it was agreed to back the group financially.

After discussing the "swing choir" idea with my high school choir, the real organizing process began. It was decided to use 16 voices, four to a part, piano, string bass and drums. We felt by forming a group of this size we would have enough voices for ample volume and fullness, and vet the group would be small enough so that, should the opportunity present itself for travel, we could charter a 27-passenger bus and still have ample space for clothes, equipment and instruments. Time has proved this decision to have been practical.

The problem of equipment and clothing was then tackled. The girls decided they could save money by making their own dresses, so the school had only to invest \$22.00 for dress material and patterns. This material was bright crimson for the dresses and cummerbunds and black for a second cummerbund. Since all

(Continued on page 67)



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# Sep Winner, – Teacher and Composer

ALBERT C. NORTON

MUSIC education has become so universal today that we take it for granted. Symphony orchestras, "name bands," choral societies and church choirs are known in concert, opera, churches, schools, dance halls and conservatories. A young artist is introduced, and his popularity is enhanced by the name of a famous teacher. Today, in every large city, we have departments of music and the teaching of every instrument by specialists. There is a well defined program of training in music as a profession or for the cultivation of the spiritual and aesthetic in human character. In the past, most musicians were self-taught, the more gifted joining together to share their gifts in public performance, and frequently to form classes or give private lessons. So instrumental education was begun. Not all teachers could be called masters; but it was through the simple town songster or fiddler that Music became a ruling passion and Masters were made.

We have learned how the obscure bank clerk, Lowell Mason, in Savannah, Georgia, returned to his native New England to start America singing and to bring musical instruction into the public schools. But we have nearly forgotten the equally obscure town fiddler, Sep Winner, who pioneered the popular songs, the bands and the orchestras of today.

Septimus Winner was born in Philadelphia, Penna., May 11, 1827. His father, Joseph Winner (1802-1878), was born into a period of beginnings: of arts, sciences and industry, with the educational pioneers, and certainly with music. He was a violin maker, at a time when most violins had to be imported by individuals and our own hand-made instruments were still crude imitations. His father's brother, William, was a portrait painter (among whose subjects was Edgar Allan Poe) who served some time in the Civil War as orderly to a Union officer, with a reputed fondness for the "little brown jug.

It may have been this that inspired Sep's younger brother, Joseph Eastburn, to write the popular song of the same name, or perhaps it was merely an attempt to out-do the more gifted Sep. Joseph Eastburn married Mary Ann Hawthorne, a relative of the writer Nathaniel, —which may indicate why Septimus used the name Alice Hawthorne, as his nom de plume. A son, Hawthorne Winner, still carries the combined names in Philadelphia.

It is from a fragmentary, diary, carefully preserved by Septimus Winner's youngest daughter, Margaret F., and from the writer's own talks, as a boy-pupil of the furry-bearded violinist, that we have these facts.

In 1830 the family moved to a small village near Williamsport, Pa. There was much pioneering and rough work for a small boy. When hired for a specially difficult job, he once ran away. But the beauty of the Wyoming Valley, the home training in a Christian family, the lessons learned in Sunday School, and a touch of humor and fun, united to create character, a fondness for poetry and especially for music.

#### Versatile Winner

The village gatherings were never complete without young Sep Winner with a "home-made" violin, a banjo, or a flute. The Sunday School received a zest, as his ready ear caught the tunes, and people just had to sing.

Returning to Philadelphia, in 1843, he was entered at the new Central High School, then located at Juniper and Chestnut Streets. Here he was to meet its first principal, Alexander Dallas Bache, great-grandson of Benjamin Franklin, and to hear that distinguished educator talk of his experiences with the master teachers of Europe. But still more, he was to learn under the guidance of one of the greatest school-masters Philadelphia has ever had, John Seely Hart, and from him gain a knowledge of Christian truth and scholarly aspirations that were to give character to the school and its students for generations to follow. Among his teachers were John F. Frazer, scientist of the Franklin Institute and the University of Pennsylvania; Henry McMurtrie, biologist; J. A. Deloutte and Francois A. Bregy, two music-loving Frenchmen; George J. Becker, from musical Germany, with a gift for penmanship, so helpful in musical transcription;

(Continued on page 80)

Albert Charles Norton, of Philadelphia, Pa., describes himself as "Teacher, Traveler, Historian, Hymnologist." A graduate of Philadelphia's historic Central High School, he also studied music with Dr. Henry Gordon Thunder, Senductor of the Philadelphia Choral Society, and Septimus Winner, whose unusual career is the subject of this highly personal article.



### This Is Calypso

PATRICK S. CASTAGNE



Pat and Lu Castagne
-Photo, Trinidad & Tobago Tourist Board

F you would know Calypso "for so"-the real Calypso-you come to Trinidad. Oh, other islands in the blue Caribbean have their own versions of Calvpso music, it is true, but we in Trinidad are proud and happy that our beautiful island is known far and wide as "The Land of Calypso." We think our Calypsos are stronger, more vital, the lyrics more clever and covering a wider range of ideas, our Calypsonians livelier and "quicker on the draw" than those found anywhere else. And why not? Calypso was born right here in Trinidad.

Calypso is Trinidad's folk music, and, like all folk music, its origins are somewhat clouded by doubt and a diversity of opinion. Completely spontaneous, the lyrics spring full-blown in the agile minds of the Calypsonians, as they hear the local gossip, read the newspapers, or observe the passing scene. Witty and wise, full of satire and innuendo—though never salacious — Calypso comments constantly on the foibles of mankind, and what greater range of subject matter can there be than that? But more of this later, after

we see just what is this Calypso.

The basic fact of Calypso is its rhythm. It is always in 2/4 or 4/4 time, never any other, and is infectiously bouncy. (The basic dance of Calypso is appropriately and descriptively called the "jump-up"). No doubt this comes of its African origin, the rhythm of the primitive drums. As for the melody, it is believed to be Spanish with African overtones, and Andrew Carr, a Trinidadian who has greatly researched the subject, says the lyrical pattern is African with a French influence. There's a set chorus, repeated after each verse, and as many verses as the nimble-witted singer can compose on his theme without boring his audience. It's a fact that Calypso verses don't scan, for it's a delight to put as many long, high-falutin' words into a line as possible, and to improvise your own grammar and syntax for the sake of the rhyme. Asides are inserted to fit the audience. But never, never lose the beat!

Calypsos were formerly sung in Creole patois, mostly French, but with African and Spanish words and local expressions. Though today English is the language of Calypso, some of these patois words are still used, and the West Indian slang expressions which abound are often understood only locally. The accompaniment must be kept in the background, so all the words can be heard, and for this reason drums or "pans" (steel band instruments) are played muted, and the favorite Calypso instruments are guitars and other strings. True Calypsonians never use chac-chacs (maracas); they interfere with the words; but singers often snap their fingers for rhythmic emphasis.

Calypso grew out of slavery, when the Spaniards brought Africans to Trinidad in the 17th century. Slaves couldn't talk while they worked, but the overseer let them sing because they worked better that way. So, singing in their native dialects, the slaves exchanged news, gossip and even acid opinions about their masters, who couldn't understand the language. When the French came, the custom was continued, but patois came to be used, and the 'lead singer," called a "chantwell," was the forerunner of today's Calypsonian. Then, as now, Carnival was the high point of the singers' year, at which time the bands and singers who had been more or less private groups performed in public and inevitably started to compete with one another for public favor and recognition.

And where, you ask, did the name Calypso come from? That is indeed a much-discussed point. There was a Greek nymph of that name, and she is of course associated with music, having lured Ulysses and his sailors to her island for seven long years; but she is not our Calypso, and all in Trinidad are agreed she had nothing to do with our unique musical heritage.

But there is a lack of agreement on the subject from there on, Dom Basil Mathews, a Trinidadian Benedictine monk, set forth a great argument for a French origin of the word, saying it derived from the French adjective "carrousseaux"

The writer of this authoritative article was born in British Guiana, but moved to Trinidad at the age of two, spending some of his later years in the United States, Canada and the British Army. With his wife, Lucille, Pat Castagne has produced and appeared in many radio shows, besides writing popular songs of both the Calypso and the Broadway type. Their "Carnival in Trinidad" was presented in honor of Princess M garet, and they have recently introduced the "Calypso Dance" through a folder published by the Leeds Music Corporation.

from "carrouse" - to carouse. Mr. Charles Espinet, an authority on Trinidad folkways, also believes it to come from a French word, but the word he chooses as base is "Carrousel" which is a tilting-joust. Atilla the Hun, a famous Calypsonian actually named Raymond Quevedo, who became a member of the Trinidad and Tobago Legislative Council and has often been called "The Shakespeare of Calypso," and Edric Conor, an actor and singer from Trinidad who lives in London, both have gone on record as favoring an African word they say is "Kai-so" meaning "Bravo," a word which is sometimes heard in the Calypso tents today when shouting approval of a good extempore. The only thing agreed upon, as Andrew Carr points out, is that "Calypso" is an Anglicized form of something but is really a misnomer! But, what's in a name anyhow?

With Calypso, it is definitely what's in the song that counts, Probably most often, the song is about that wonderful eternal relationship between men and women. Lord Beginner, one of our famous and distinguished Calypsonians, now a big hit in England, called it simply "Love, Love, Love" in one of his best-known Calypso classics. But it's usually love in a more satiric than romantic vein,-or love lamented, love gone, advice to lovers, chiding lovers, or commemorating an historic love affair like the famous Calypso upon King Edward VIII's abdication, whose chorus is "'Twas love and love alone That caused King Edward to leave the throne.' King Radio's advice to men on love is another classic: "From a logical point of view, Always love a woman uglier than you." And a Calypsonian will advise the girls that "though the old man may give you nearly everything you crave, Better be a young man's slave." Two other aspects of the "war between the sexes" are recorded in Man Smart, Woman Smarter and Atilla's "Man santapee (centipede) bad, he bad, Woman santapee more dan bad."

Gossip Calypsos are very popular in Trinidad. One of the current favorites is Lord Christo's Chicken Chest, which relates the story of the brash young woman who went into the Hi-Lo cash-and-carry grocery and stole a box of frozen chicken breasts

by concealing it "under she nylon dress," was caught and "McGee print it on the evening news." To the Calypsonian, however, the high point of the whole affair is disclosed in the humorous ending:

"When Constable take back the chicken,

I watch this woman and start to grin.

She caught a cramp and fall down twice,

She tummy was so cold as a block of ice."

#### Moral Sociology

The Young Killer made a great hit at this past Carnival with his *Pedal Pushers*, which many thought should have won him the crown of Calypso King. *Pedal Pushers* is a gossip type of Calypso but also reveals a strong moral tone, a sociological comment on current news and some good advice to "the boys:" Young Killer takes a very dim view of the girls "wearing this tight, tight pants," averring "That pedal pusher's business is very nice, But in my opinion it only giving boys vice."

History and politics come in for their share of notice by the Calypsonians. There have been many famous Calypsos about the British Royal Family as well as local political affairs. A big event in Trinidad was the general election last November which brought Dr. Eric Williams and his P.N.M. party into the government; after a short time under the new regime The Mighty Sparrow, Calypso King of 1956, composed a popular protest called No, Doctor, No in which he lists some of the grievances since election and reminds the politicians "We are looking for a betterment, That is why we choose a new government."

A complete history of Trinidad-United States relationships in the past fifteen years can be traced in Calypso. Back in 1943, Lord Invader's great Rum and Coca-Cola recorded that "since the Yankees come to Trinidad. They have the young girls going mad" and that "Both mothah and daughtah Workin' for de Yankee dollah." In 1955, the U.S. Naval Base closed and Mighty Sparrow sang, in Yankee Gone, "Well, the girls in town feeling bad, No more Yankees in Trinidad, They going to close down the base for good, Them girls have to make out how they could." But it wasn't long before the Texas Company bought the big refinery at Point à Pierre, so Mighty Sparrow composed and sang Yankees Back: "Whenever this place have Yankees, Then women does make old style on we."

When famous people come to Trinidad, they are serenaded extemporaneously by top Calpysonians, Famous Calypsos grew out of the visits

(Continued on page 88)



-Photo by Charles Allmon, Trinidad & Tobago Tourist Board

### Hazards of a Harpíst

#### MARY JO HERBERT

So you have a yen to play a harp! Then learn what is in store for you before you make that final astronomical payment on your beautiful though bulky, tonal but temperamental instrument. Being forewarned is being forearmed and may take some of the sting out of the

Take the string-or better, take all forty-eight, the blues, the greens, the reds. What a riot of color-and what

a riot they can cause!

Picture yourself, cosily seated in an alcove, ready to begin the Lohengrin March. Suddenly, you stare through those neat, vertical lines of color into the noisy clangor of a Navajo rug. Your eyes cross as X bisects Y at Z across a mad, riotous rainbow. Even qui-focals couldn't untangle the jumble. You would be wise to delay the wedding a moment, and beg, borrow or steal a swatch of neutral carpeting to overlay the

A similar situation, requiring charm and tact, confronts you whenever a group of little girls begs you to play. Clustered about the harp like tiny burrs, the one behind the strings will invariably be wearing Scotch plaid. I declare, it gives one

quite a jolt!

Again, all floor coverings in our better churches lean towards a lush, opulent red. You look through the strings and "see red"-nothing but red. This occasions no little eyestrain, trying to distinguish between the blue F's and green C's, Concentration is the watchword, but then you can always pray.

It's really a toss-up, which is worse -too much carpet or none at all. You will find ball-room floors waxed to a high degree. However, in a wellappointed hotel, there may be a

remnant of plain carpeting left over from the new annex which can be found for the asking. On the other hand, sanitariums are not so richly endowed. I question whether you could find a scrap of warp or woof in the whole place-something to do with germs, I'm told. So carry your own small rug as standard equipment, otherwise it means keeping a strangle-hold on the sound-board and hanging on for dear life, every time you make a pedal change. A pure case of "Slide, Kelly, Slide"!

The piano is like a dependable old Percheron-it works well in harness, equal to the task no matter how heavy the load; i.e., it stays in tune. A harp? Nay, it's as skittish as a colt. You can screw and twist every

-Photo, Virginia Morgan Robinson

peg, strum and listen, listen and strum, arriving at perfect 440, but the moment you turn the other cheek, those strings slyly begin to slip their moorings. Supposing you have replaced several be-whiskered ones to improve the neat appearance of your instrument; do they remain taut and pert and proud? They do not. They positively sulk. They resent being put on the spot and expected to adjust quickly. Consequently, it takes a deal of pampering to keep them up to pitch for the duration of a performance.

Or, you may have to play a protective role (not to be confused with playing a selection). If some fresh air fiend opens a window, look sharp. It will be the one behind the harp. Consider yourself lucky if it isn't blowing a gale outside. Likewise, precipitation is a foe to be reckoned with. Whether it be high or low, whichever means there's been the deuce of a lot of rain lately, make no apologies and close the window, for dampness is a mortal enemy.

Speaking of dampness, there is bound to be trouble each time you play for a funeral. Those banks of floral tributes breathe gallons of scented moisture down your neck, and your touchy little pets will haughtily draw themselves up tigher and tighter-then Pop! So keep your

Obstreperous strings are bad enough, but wait until you've had a real bout with the pedals. These seven Major Domos account for much grief, next to insufficient practice, errors in judgment, or mental limitations. Unless you extend the right leg far enough, you'll change a G pedal when you're aiming for an A. Should you relax the left in-

(Continued on page 66)



## Creating Music with Children

### ALICE M. SNYDER

WHO can say how children create music? Like the wind, creative impulses are elusive, yet we recognize many evidences and many results of them: the whirl and lilt of children's bodies expressing a happy feeling, the sound of voices in chant or melody, the sound of instruments beating out an inner rhythm or catching a fragment of a tune, the rapt look of concentration while listening to music, the shine in the young eyes when there is music in the soul. Music is the essence of life itself,-the best of living expressed in song and rhythm.

When does this wonderful art become evident in children? We are born with it! Rhythm is in each one of us, and the tiniest infant is soothed by gentle rocking or by patting movements. We are aware of sounds from the very beginning. The quality of voices is soon distinguished and recognized by infants. The love of movement and the interest we have in hearing and producing sounds grow with each individual as he explores the world in which he lives.

What mutual satisfaction there is in singing with a two-year-old! What fun it is to sit side by side and sing over and over favorite songs, songs with lovely melodies, funny songs, songs with strong rhythmic appeal. This love of music remains constant throughout our lives if we are fortunate enough to be allowed to feel that music is for us, that what we

have to say through music is important and worth while. As we grow older we find more and more joy in discovering new ways to express in music our feelings, our ideas and learnings.

Children and creativity go hand in hand. That is the fascinating part of teaching children. The teacher does not need to teach children to be creative, nor to direct or show them how to be creative. Creativeness is there inside of them; it is the way in which they interpret life as it is meaningful and rich to them. What we love we want to sing about, to express in rhythmic movement or dance, to tell, somehow, over and over. Each one of us has something to say that is innate within one's self. for each of us is individual and different from anyone else. That is why we say creativity is individual, that creative thinking first comes from

the individual and later is stimulated and encouraged by group planning and action.

Creative activities in music include creating the following: original songs or chants about things we feel, like, think or know; expressive rhythmic movements with our bodies to tell a story or something we feel; rhythmic accompaniments to our songs; tunes or descants to go along with songs we sing; sounds to accompany our songs, our rhythmic movements, our stories, or our dramatic play: introductions, interludes, endings or codas, and accompaniments to our songs; other words or stanzas to favorite songs; our own stories to music we hear; dramatizations to music we hear; stories in sound only; paintings or other expressions in art to music we hear; songs to fit a story; a dance to fit a story and relating

(Continued on page 82)



Alice M. Snyder, of San Francisco State College, has written a book "Creating Music With Children," published by Mills Music, Inc., which is complete with easy-to-follow procedures, amply illustrated. The accompanying article is made up of extracts which state the philosophy behind such procedures and is presented here by permission of the author and her publishers.

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# Music Students and Professionals

### IRVING CHEYETTE

MANY community groups, as well as college and university music departments, recognize a need for acquainting talented high school musicians with their work. At the same time, these high school students need the stimulus that comes from working with adult groups under master teachers and conductors.

We of the University of Buffalo believe we have found a way to meet both of these needs. While our story concerns orchestra musicians, the plan is applicable to other fields of music study and performance.

During the fall of 1954, the Department of Music of the University of Buffalo, of which Professor Cameron Baird is Chairman, and the Buffalo Philharmonic Orchestra, with Dr. Josef Krips as Musical Director, began a unique series of workshops for high school orchestra musicians.

The purpose of these workshops was to provide high school musicians with the experience of preparing a concert program, like those performed by the Philharmonic, through sectional rehearsals of individual parts under the first-chair men of each section, and then actually sitting in full rehearsal and playing alongside professionals under the baton of their distinguished conductor. To quote the Buffalo Courier-Express, which wrote up the original workshop: "In many vocations and professions, it is possible for a student to wait until his college years, sometimes even until his dip-

ploma is safely tucked under his arm, to decide upon a career. If a person wishes to be a professional musician, however, it is usually necessary for the decision to be made at a very tender age. Most musicians begin their studies before they enter their teens and spend many hours of their youth practicing. The earlier professional experience comes, the better. One hundred and forty promising young music students from Buffalo and Western New York were able to get a taste of the professional world of music recently when the Buffalo Philharmonic Orchestra and the University of Buffalo co-sponsored a two-day Symphony Orchestra Workshop for talented high school juniors and seniors. . . . A workshop program was arranged to give young people an opportunity to study and play with members of the University staff and the Philharmonic Orches-



George D'Anna, leader of the Percussion Section of the Buffalo Philharmonic, with a student tympanist.

tra. Alexander Schneider, worldfamed violinist and guest instructor at the University, came to Buffalo that week-end especially to take part in the program. High school music teachers were invited to send their promising students, who came from Batavia, Rochester, Olean and Warren, Pa., as well as Buffalo and its suburbs."

Since its inception three years ago, the workshops have been repeated during the Thanksgiving recess each year reaching a total of well over 300 young musicians enrolled in the program of activities.

During the two-day period, students spend the morning sessions receiving instruction in the proper (Continued on page 92)



Prof. Cameron Baird with Alexander Schneider, distinguished violinist, in an informal meeting with student musicians of the workshop.

The author of this practical and informative article is Professor of Music Education at the University of Buffalo (which recently obened a new building) and formerly held similar positions at Syracuse University and elsewhere. He has contributed in the past to the columns of this magazine and is well known throughout the world of music.

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# Music for Everyone?

ROSEMARY MILLER



PITY the poor music teacher, who stands alone, unguarded, unloved, put upon, and of whom much is demanded! He is "extra", non-essential, (though nice to have around in case a PTA program slips up) "special", and nobody wants to give up time from other classes for the music class, unless, of course, he promises to take all of the pupils, so that the regular classroom teacher may have a break in the teacher's room. He must explain his methods to the parents, explain to the school board why the equipment costs so much, and to the principal and other teachers (who do not understand the value of ensembles) why he needs certain students at certain times. His prestige is such among his students that he must, oftener than academic teachers, explain the "whys" and the "wherefores" of doing this and that.

After having been in this music education field for a number of years, and specializing in that livewire, interesting and interested organization, the school band, I am sometimes troubled with doubts, as I am sure all good teachers are, as to whether I am serving enough students as well as I possibly can. I tend to be strict in my requirements from the first, discouraging those without talent or tenacity, and I

have a feeling of relief instead of regret when they give up and leave my class. I become disturbed, also, because music teachers in other schools seem not to have the high percentage of first-month drop-outs that I do, and the local music store complains because the instruments on their rental plan are being returned in increasing numbers. I remember, as well, past experiences with administrators who tended to think of my value in terms of the number of students I was serving each day.

### Quality or Quantity?

I recall how I began to think about this thing called "School Music." Who should do the performing and who the listening and appreciating? Which is the more important, quality or quantity? Is the school band, orchestra, chorus for everyone, regardless of aptitude or ability? Why do people seem to think that this is therapeutic for those who are not able to do other things? What is the actual aim of the whole thing? Is it just a collective, recreational music experience designed to help misfits adjust, the immature to mature and the shy to be brought out? Is it some sort of clinic, then? Just what is it that justifies spending seven hundred and fifty dollars for a Sousaphone?

I believe that the performing of music other than for recreational purposes is for the high calibre student and for him only. It takes an enormous amount of concentration to read music, translate it in terms of an instrument and play it with musical taste; to read quickly ahead in the music to the succeeding measures while still keeping the beat and executing the trill in the present measure with skill and accuracy. It takes concentration, skill, co-ordination, ability and strength of mind and purpose; a wonderful way to develop those qualities if the raw material is there to begin with.

It seems to me, that to allow too high a percentage of poor performers to participate, whose total contribution is worse than negligible, tending to reduce the quality of the performance, does little or nothing for these performers save possibly to boost their ego falsely and in turn, hurt the morale of the students who do well. Is it fair, I ask myself, to subject good students to the mercies of an organization of which they can not be proud,-an organization which allows its quality to be ruined because it is put together for the morale and recreation of those whose ability is not up to par? I remember with bitter clarity how often senior band members of good musical ability become discouraged in their last year, and seek new and challenging activities elsewhere, shutting the door on my best players, upon whom I must count to hold a group to-

With this in mind I have come to the conclusion that a definite set of skills and accomplishments must be required for members of the "A" or Varsity Band in a school. Bring me not your behavior misfits, or your mentally retarded youngsters, or your

(Continued on page 95)

The author of this provocative and possibly controversial article is the Music Instructor in the Chippewa Junior High School, Port Huron, Michigan. Miss Miller has had practical experience in both instrumental and vocal music at the high school level, with a practical knowledge also of the recreational side of the art. She is a member of Mu Phi Epsilon.



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## The Unappreciated Erik Satie

SHIRLEY and DONALD SONNEDECKER

DEBUSSY and Ravel epitomize impressionistic music for the piano. However, few schools, few people realize that it was Erik Satie who anticipated the harmonic language later to be so fully developed by Debussy and Ravel. Unfortunately, Satie is now generally considered by those who have acquaintance with his musical creativity to be little more than a musical humorist and eccentric.

To be sure, Satie was an individualist, or non-conformist, and made no attempt at fitting himself into a prevailing pattern. He believed in personal distinction and had an individualized sense of self. Satie lived in voluntary isolationalmost completely detached from the care and petty worries of most people. This solitude must have enabled him to keep faith with the ideas which were necessary for the defense of his work. Basically a timorous person whose ideas, standards and beliefs were met with opposition and suspicion, and whose music was met with incomprehension, he was forced to adopt either an attitude of indifference or of retaliation. He chose to retaliate, and this resistance manifested itself in various forms. On one occasion Satie decided to establish a church which he named "L'Eglise Metropolitaine d'Art de Jesus Conducteur," the purpose of which was "to fight against those who have neither convictions or beliefs, no thoughts in their souls, no principles in their hearts." And in connection with this venture, he published and distributed pamphlets denouncing those responsible for the "moral and aesthetic decadence" of his time.

However, his retaliation was by

no means confined to the austere: his keen sense of humor appeared in his literary work as well as in his musical work. Due to the inability of the critics to comprehend the strange new harmonies of Satie. and their critical and derogatory notices in the papers, Satie in retaliatory manner wrote one of his wittiest articles, entitled In Praise of Critics, which contained two lectures, Intelligence and Appreciation of Music Among Animals, and Intelligence and Appreciation of Music Among Critics. His sense of humor alone would place Satie among the unique in music, for composers rarely are known for having a remarkable sense of humor-and certainly only a very few have ever used their own music as a vehicle for it. Yet the humor in his music appears to be superimposed, and those who are able to see beyond the witty comments on the printed page will find the true significance and sensitivity inherent in Satie.

Individuality of such a marked character may be expected in Satie's music and can be found without extensive perusal. The things which first attract the eye are the explanatory remarks for the performer (more for his amusement than his benefit). For example, the first waltz of Les Trois Valses du Précieux Degouté: "He looks at himself. He hums an air of the fifteenth century. Then he pays himself a compliment of the most discreet nature."

In a more serious vein is Satie's vision of the course which music of the twentieth century was to take.





His musical language was never stagnant, as exemplified by the contrast of the Sarabandes of 1887 and the Apercus Désagréables of 1908. Actually the "Sarabandes" employ the harmonic palette so much in evidence during the ensuing years of impressionism or "Debussyism." However, by the time ninth chords and parallelisms became fashionable, Satie was exploring newer musical concepts and directing the thinking of the avant-garde group of French composers: Honegger, Milhaud, Poulenc, Durey, Auric and Tailleferre.

Although Satie lived much to himself, his ingenuity and resourcefulness was respected by his colleagues. Undoubtedly one of the highest compliments paid to Satie was the orchestrating of his *Gymnopedies* (nos. 1 and 3) by Debussy. With such an acknowledgement of Satie's stature, it seems strange that we of following generations have failed to recognize and utilize the best of his compositions—if only for teaching purposes.

Compositions most often performed from the early twentieth century French school are by Debussy and Ravel, (i.e., Clair de Lune, Reverie). Needless to say, the repertoire chosen for the high school piano student, at grade level 4-5, is necessarily limited because of the technical difficulties inherent in the works of both Ravel and Debussy. Thus it appears that many of Satie's

(Continued on page 97)

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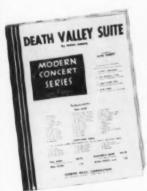
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# Are We "Training" or "Educating" Musicians?

### HERBERT CECIL

I n the small college where I teach, the physical education department has a policy which, while it may not be unique among American colleges, is almost certainly unusual. This policy concerns the department's attitude toward veterans of the armed services. In many colleges veterans are excused from required courses in physical education, but in our school veterans are expected to take these courses along with the other students. In a recent faculty meeting the head of the department was questioned concerning this policy. He replied, "In the armed services men receive physical training. Here we give them a physical education.

These words have influenced my thoughts considerably in the past few weeks. I remember musical groups which I have "trained" in past years. I remember other directors who talked of bands and orchestras and choirs which they had "trained". At the same time I remember how few of these boys and girls continued being active in music following their graduation from high school. I also recall teaching a music listening course for non-music majors at the college level and being appalled at the lack of musical knowledge on the part of those students

Herbert Cecil is Assistant Professor of

Music at Southern Oregon College, Ash-

land, and director of the Southern Oregon

who had been "trained" in a musical organization in high school.

The questions then start to form. Is the emphasis in our school music groups too much on "training"? Instead of giving our students a musical "training", would it be better if we gave them a musical "education"?

There are many examples of the results which can be attributed to our music programs which overemphasize "training" rather than "education". It is almost axiomatic that in a small college the instrumental music director has trouble finding enough interested students to form a respectable band. This is in spite of the fact that there are always many students on the campus who played in the band in high school. I am sure that almost every small college band director has heard from prospective band members something like this: "I am sick and tired of band. All we did in high school was get out on that wet field and march."

### **Bands Are Important**

Now, before all the members of the band fraternity stop reading at this point, I recognize the importance of a good marching band program; and I am sure that most music educators will agree. I also realize that it is not the duty of the high schools to serve as feeder groups for the college musical organizations. My thesis is that if band members were "educated" instead of "trained", perhaps more of them would want to continue participating in band after they left high school.

The instrumental field is not alone



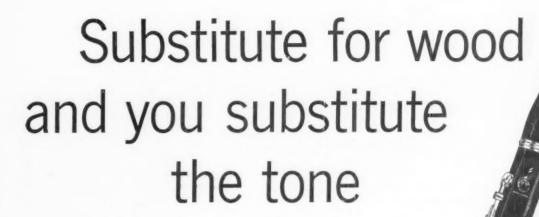
in producing symptoms of this malady. Each year our high school choral departments turn out a vast army of students who have been "trained" to sing in a vocal ensemble of one sort or another. Yet any church choir director knows what a problem it is to secure enough singers to present a creditable rendition of an anthem each Sunday. Again, of course, it is not the task of the schools to see that our church choir lofts are full. If, however, more students were "educated" musically, would they want to continue singing in a musical organization after graduation?

I suppose I have thoroughly antagonized every school music teacher who has read thus far, Lest I be misunderstood, it should be stated that I agree whole-heartedly with those educators who believe that progress in music education in our country has been little short of phenomenal.

There have been many fine results in our music education program and there are encouraging signs pointing toward continued improvement. There is greater interest, for ex-(Continued on page 93)

Little Symphony Orchestra. He has taught in the public schools of Nebraska, Iowa and Missouri, with four years of college experience, including Montana State Univer-

sity. He holds both Master's and Doctor's degrees from the Eastman School of Music.



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# Let's Hear Our Heritage

### JOSEPH A. MUSSULMAN

THE great esteem with which we have regarded European music in America for so long has all but obscured the fact that our country possesses a rich heritage of pre-nine-teenth-century serious music. The essence of that heritage, itself transplanted by America's earliest settlers, flourished all too briefly in its geographical isolation from the parent continent. It was inundated, little by little, by the flood of imported music—the music of the European masters contemporaneous with each generation.

Seventeenth and eighteenth-century America offered a cultural climate which could barely support true art at all. The monumental task of hewing a home and a living out of virgin land necessarily preoccupied each pioneer's mind and drained his energies. The creation of an indigenous work of art requires time for contemplation and experimentation. The little time that a man had for music naturally was given over to the more spontaneous modes of expression. Our folk music, therefore, is perhaps our largest body of American music, and it has been carefully preserved in the forms of numerous printed anthologies, arrangements and recordings.

Despite the countless extraordinary demands placed upon the colonists by their circumstances, however, two mighty forces did compel them to create as individuals, and to support and encourage, as a whole, some original musical art: fervent religious convictions and intense patriotism.

For many decades after the earliest settlements in New England, the principal body of music in America continued to consist of simply-harmonized three and four-part settings of versified Psalms. These were to be found in printed collections of English publishers such as John Playford and Thomas Ravenscroft. In addition, many of the Psalm-tunes used by the French and Dutch Protestants were known to the Pilgrims and Puritans in part-settings by Claude Le Jeune, Claude Goudimel and Jan Sweelinck.

### Indigenous Music

In the late seventeenth and early eighteenth centuries, when the "singing schools" began to grow in number and importance, the older traditions gradually were supplanted by an indigenous serious music.

By the middle of the eighteenth century, German immigrants had established themselves in the new country, especially in Pennsylvania and North Carolina, bringing with them even more of their old-country musical practice than had the English. Several important sects, including the Moravians and the members of the Ephrata Cloister, contributed substantially to the establishment of musical art on what then was the frontier. Both sacred and secular music was assiduously practiced and patronized.

In the second half of the eighteenth century, growing pride in their young nation prompted composers in America to produce a large body of patriotic music. Monarchist and Federalist sentiments alike were re-

flected in the songs, choruses and marches of the Revolutionary era.

The names of these early American composers, both native and immigrant, are legion: Timothy Swan, Daniel Read, James Lyon, Supply Belcher, William Billings, William Tuckey, Francis Hopkinson, John Antes, Johannes Kelpius, Johan Conrad Beissel, Christian Oerter, John Frederick Peter, Oliver Holden, Jeremiah Ingalls, Alexander Reinagle, Josiah Flagg, Simeon Jocelyn and many others.

Perhaps none of these men was a great composer according to the standards by which his European contemporaries are judged. Certainly there is none to threaten the reputations of the Scarlattis, J. S. Bach, Gluck, Mozart, Haydn, Beethoven and the rest. But whether they were destined for immortal greatness or not, whether they were immigrants or whether they had been born in the colonies, they had at heart the fulfillment of a need; the need of a young and struggling country for music which it could use.

And here was the real virtue of early American music: usefulness. It was not created at the will of a patron, nor did it depend upon the whims of a snobbish salon set for success, nor did it seek the fleeting

(Continued on page 94)

The author of this article is Assistant Professor of Music at Montana State University, with earlier teaching experience at Ripon College, Northwestern University and St. Cloud State Teachers College. Mr. Mussulman is a professional singer, adjudicator, lecturer and broadcaster, having served also as director of various musical shows and choral programs, in colleges and on the air.

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### Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)



O NE of the most pressing problems in the education of music teachers has to do with music history and literature courses. To what extent can and should these courses be professionalized? In an attempt to shed some light on this question, the Committee on Music in Higher Education of the Indiana State Music Education Association invited three specialists to discuss the issue at its recent meeting. The initial papers presented by these three individuals were so provocative that we felt the readers of this Round Table would be interested in them.

—J.M.W.

### CONTENT AND METHOD

Robert Shambaugh

A S ONE who has been in the business of education, specifically music education, for a rather brief time. I would like to discuss some of the

things which seem important to me as a music supervisor. I do not feel that I have all the answers, but by working together on a common problem we may be able to arrive at some definite conclusions.



Specifically, I was asked to discuss "To what extent can the content and method of courses in music history and music literature for music education majors in training institutions be utilized by the students in their teaching after they become music teachers in the public schools?"

In preparation for this assignment I conducted a survey in eleven collegiate institutions and, happily enough, I received eleven replies. This speaks well for the deans of the music departments of the colleges which were included in the survey.

I was interested in knowing the number of hours the music education students were required to take in music history and music literature. I also asked for a brief summary of the content of each class. Not only did the class content vary greatly, but also the number of hours of credit required for graduation varied considerably.

I further asked how many hours of music education courses were required and that they be listed. Here again, there was wide variance, not only in the number of hours required, but also in the course content.

The following summarizes briefly the findings of the survey:

1. In relation to the materials studied in college music history and music literature classes, what does the beginning music educator discover when he takes his first teaching position?

a. Very few public schools offer courses which are titled "Music Literature" or "Music History." There are some, but not a very high percentage.

b. Should the beginning teacher find himself assigned to teach a music literature or music history class, among other things, he will discover that the class is not composed entirely of music majors. On the contrary, due to load limits of students and the fact that most music students are already carrying an overload, the class will be mainly nonmusic majors. In fact, this class may be the first real introduction to a serious study of music history or music literature to the class members.

At this point, the beginning teacher must be alert and acknowledge the fact that this class cannot be taught as he himself was taught in college. There must be a considerable amount of groundwork laid, before these students are ready to begin a serious study. On the other hand, a beginning teacher may find himself facing a combined class of music majors and non-music students. Regardless of the situation, the educational axiom of "starting where the students are" still applies. It will take a considerable amount of juggling of course-content and outline to conduct a class similar to that just described. In this instance, as in all teaching, we must be the "wise adult guides." Our job is to open doors of learning and help guide and direct students to levels of learning compatible with their own backgrounds and ability to learn.

c. More than likely, the beginning teacher will not have a music history or music literature class to teach, particularly in his first assignment. His first position will perhaps be one of the following: (1) band work, (2) orchestra work, (3) vocal work, (4) combined band and orchestra, (5) combined band and vocal. In any of these, music history and music literature content can and should be integrated.

Frequently, beginning teachers come to the public schools with the

attitude that the whole world revolves around the work in the music department. How wrong this thought is! In colleges, music students should be taught not only the skills of music performance, composition and listening, but they should also be helped to recognize that a well educated person is one who knows a great deal about many other areas of life.

Devereux C. Josephs, Chairman of President Eisenhower's Committee on Education Beyond the High School, said, "Many skills can be taught on the job. In college we need to learn those things which will be useful in any career—our relationship to our surroundings, how to read critically, how to be honest with ourselves, how to reach rational conclusions, and how to master our emotions."

### Total Personality

Regardless of the level at which we are teaching-grade school, high school, or college-we should be basically concerned with developing the total personality of the student. Someone has capsuled the definition of personality into "Personality is what we think, feel, say and do." Certainly music education majors can be greatly influenced by college teachers who are concerned about the personalities of their individual students. I personally feel that college music departments are vitally concerned with the success of their graduating students, and personality development is an area wherein every college music teacher should play a vital role.

I should like to conclude by saying that when university catalogues state merely that "teachers also are prepared here," the administration makes an inadequate commitment. When faculty members in music literature and music history give no consideration to the fact that prospective teachers are in their classes, they shirk a responsibility. When education professors claim for themselves full responsibility and authority in educating teachers, they wall themselves off from the rest of the academic community and commit themselves to a task for which they have not the resources. To a degree where conditions such as these exist, the prospective music education teacher is denied the preparation he deserves. For when the education of teachers suffers, the education of children and young people suffers accordingly; and, in the final count, the quality of our entire educational structure is threatened.

Robert F. Shambaugh, Supervisor of Music in the Fort Wayne, Indiana, schools, has taught vocal music, band and orchestra. He is at present First Vice-President of the Indiana Music Educators Association.

### MUSICAL LITERACY

Frank W. Lidral

IT IS impossible to approach this subject without stating a positive and personal philosophy on which to base recommendations. It is simply this: to develop musicians who are



also teachers. There is a great deal implied in this statement, but primarily such a philosophy demands that prospective music educators prove themselves as musicians before being al-

lowed to continue their progress toward becoming music teachers. Music educators need not be inferior as musicians if adequate standards of musicianship are maintained in both their selection and training. A basic assumption that should be stated also is that knowledge of music history and literature is one of the essentials of musicianship.

Many of our entering college freshmen in music—and not just music education majors—display a lack of knowledge about music that amounts to musical illiteracy. They lack not only basic knowledge and discrimination concerning the standard music literature, but also curiosity concerning it.

Let us examine some of the reasons behind this lack of background. In spite of over a century of organized school music programs, many schools still do not have adequate vocal music programs in the grades. As a result, students are leaving our schools without a basic background

of song literature. This situation, which stems from the curtailment of school music programs during the last World War, is not going to improve measurably unless elementary teachers are given more adequate and thorough music preparation—a difficult idea to sell to those responsible for certification requirements.

Another reason for this lack of musical literacy stems from the insufficient breadth of our school music training. How many schools are able to support a complete 12-year music program consisting of vocal, instrumental and string work in ensembles, solo work, and courses in elementary theory and literature? Yet this is necessary preparation for a prospective music teacher if he is to reach college at the same level in music that he does in subjects such as language, social studies, or mathematics.

### Raising Quality

A concomitant of the above is the quality of music performed. Too often the level of music is third-rate because it has been written by thirdrate composers especially for school use. It is true that good easy music is hard to find, but it exists and is being written. Some of the greatest music, and this includes folk songs as well as music by known composers, is available and can be performed by the veriest tyro in music. Yet we find school organizations performing distorted simplifications and reharmonizations of some of the great art works in music,-arrangements that destroy all semblance of form. We are teaching children, it is true, but we are teaching them something, and that something happens to be one of the highest of the fine arts -music

Another factor contributing to the lack of musical literacy is the failure of major mass media to support programs of worthwhile music. Many of us grew up on the music appreciation radio programs of Walter Damrosch, the NBC symphony, the CBS symphony, the Ford Sunday Evening Hour and so on. Where are these programs now? Furthermore, in many sections of the country it is impossible to hear the worthwhile music that is still broadcast—the Metropolitan Opera, the New York

Philharmonic, the Philadelphia Orchestra—because the airwaves are taken up with country music, escape music and the latest ephemeral from Tin Pan Alley. TV has not met the challenge to any extent. It is true that phonograph records could supply much that is lacking; yet here again, knowledge of literature is necessary if recordings are to be selected intelligently.

Having developed the point that there is a basic lack of musical literacy among prospective music teachers, let us examine the case for the need of music literature and history courses in the preparation of music educators. Music has been in the school curriculum for more than two thousand years. As one of the ancient quadrivium, music ranked with the sciences of geometry, astronomy and arithmetic as the foundation of the school curriculum. Music, in the garb of acoustics, was regarded as one of the fundamental disciplines. Today, training in musical performance is perhaps one of the few self-disciplines available to school children, and its great value in this respect has not been adequately stressed.

However, music is not primarily a science but one of the fine arts. It stresses not finite measurements and quantities but the application of judgments and values. It was in this capacity as a fine art that it was admitted into the American school curriculum in recent times. One of the major functions of music education should be, therefore, the teaching of all students, not just prospective musicians, to listen critically, analytically and with discrimination. This requires exposure to a body of significant and worthy music literature. The growing importance of the general music course in our schools attests to the public need for acquaintance with music literature. A fundamental background of music history and literature is required to teach this demanding course.

One of the basic paradoxes of our age, and a very serious problem, is the disinterest of the general public in contemporary serious music. Their vision has been narrowed to the nineteenth century, in style if not chronology. This attitude also excludes most music written before the last half of the eighteenth century.

So-called popular music has had to remain harmonically and melodically within the nineteeth century for survival. This attitude is in marked contrast to the attitude toward most of the other fine arts; in these, new works are in constant demand. It should be the duty of the music educator, regardless of his own personal opinion as to its relative worth, to bring significant new musical works to the attention of his students. He cannot do this intelligently unless he has developed his own critical faculties in evaluating this music. A musician is interested in all aspects and phases of music. He does not have a closed mind. He is interested in contemporary developments, realizing that the arts reflect the time in which he lives.

### Music Appreciation

There is another side to the coin. Quite often one finds devoted musical amateurs whose knowledge of musical literature is considerably greater than that of many music education graduates. Often a one-term course in music appreciation for the general college student provides better acquaintance with music literature than many music majors are able to attain. This is an intolerable situation, but an examination of many music teacher curricula would show this to be true. What is needed is a systematic and comprehensive exposure to all styles and media in music. Music courses should produce an intensely interested, informed and intelligent knowledge of music. The teachers should be able to infect high school and elementary students with a thirst for good music. We need to produce music teachers who can lead the American public toward an appreciation and love for a higher quality of music literature if the art of music is to grow in this country.

The need for courses in music history and literature is obvious, but what should be their function? Music literature courses should provide the means of attaining a modicum of musical literacy by acquaintance with a quantity and breadth of musical styles, forms and media. Music history should focus attention on the chronological and comparative aspects of the musical phenomena as

they are affected by the historical continuum.

Specific recommendations for the music literature course require as a primary consideration the need for coverage in both depth and breadth; nothing less will suffice. A literature course must concern itself with a maximum of experience with hearing and studying the music itself in its several musical aspects; a minimum amount of time on extraneous and tedious features. The proper study of music is music itself. In organizing a literature course, we need to start with the area with which the student is most familiar and gradually move to other styles and periods. In most cases this means starting with music of the nineteenth century.

Organization of the music history course should stress recognition of styles, periods, and composers by ear. A strong comparative arts approach is recommended, with special attention to the closely related arts, such as the dance. Other cultural, political and economic factors should be placed in their proper relationships. Students need to know their American heritage in music and the value of contemporary American creative arts in music. Both literature and history courses should be broad and catholic in scope. Wherever possible, these courses should be co-ordinated with ensembles, recitals and local concert series.

One of the basic dilemmas in training music teachers seems to be that of finding enough time to work in all that a music educator needs to know. But there can be no justification for non-inclusion of an essential area; a place *must* be found. One part of the curriculum in some schools that could be readily dispensed with is the materials course. Once the critical and evaluative faculty has been developed, materials can be found at the numerous clinics and reading sessions.

Each of the two courses, music history and music literature, should occupy the time of one full academic year, meeting for at least two class periods per week. Additional outside time devoted to listening and to reading assignments should involve a minimum of two hours' preparation for each hour of class. Addi-

(Continued on page 70

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# Music for Fun but Not as a Joke

ARTHUR L. REDNER

A YOUNG music teacher, evaluating his first three years of teaching in the public schools, made the following observation, "We were always told that music should be fun for the children, and I believe in that up to a point, but in our school it has gone so far as to become a joke. Musical activities ought to be enjoyable, but real, lasting enjoyment and fun come through a feeling of musical growth and accomplishment, not through aimless activities which aren't organized toward promoting musical sensitivity."

The serious-minded musical educator must acknowledge that this keen observer has touched upon something that may become a real problem in music education if allowed to continue to the ridiculous. There are sincere people in this profession who actually believe that by making noise, by banging on every conceivable object in a room, one can promote musical awareness. However, selectivity must enter the picture here: the children must be encouraged to distinguish those sounds that can profitably be used in music making and to eliminate those that are mere noise. Recently a supervisor of music in a large city told a group of college music students, "Let the children make noise. It shouldn't bother you, and it doesn't do any harm." But since when is noise music? What musical



sensitivity is promoted by noisemaking? Our own musicality should dictate that mere noise-making has no place in the musical classroom. Exploring sounds in one's classroom, sounds which will add interest to music-making, can be a most rewarding experience for children, providing they are led to hear its contribution to a musical activity and not a noisy one. With so much wonderful music to be made in our classrooms, we can ill afford to use valuable time in any activity that does not enhance the making of beautiful music.

Then there is this matter of constructing instruments for use in the classroom. Certainly many non-pitched rhythm instruments can be made and used effectively when added as accompaniment to classroom musical activities. But some of these instruments are just not musical in any sense of the word, and cannot be used to provide any kind of musical sound. Now we are back

to noise-making! It is simple to tell a classroom teacher to make her own instruments for rhythmic accompaniments, but she should also be told that the effects produced by using these instruments must be musical. Children enjoy making pleasant sounds. They are sensitive to good tone quality, and good tone quality, which is expressive, appropriate to the music being preformed, must always be our criterion for using any instrument in a musical setting.

Some teachers spend long hours and precious class time in making pitched instruments such as wooden xylophones, cigar box fiddles, or something similar. True, these are pitched, but usually not in tune, nor with very good tone quality. Of course, the advice of the aforementioned music supervisor again might be of some consolation to these teachers: "Don't worry if the instruments are out of tune." Good elementary teachers spend much time and effort to help children to learn to hear and sing in tune. By using these out-of-tune instruments in the lower grades, it is possible to break down the sensitivity to pitch discrimination within one month's time. Children in the elementary schools can learn to hear very well in tune, and to sing in tune through constant listening to in-tune singing and playing.

Nothing should be done to impair this hearing sense. Rather, all musical activities should stress this ear-training, because it is on this foundation that the intonation success of the high school bands, orchestras and choruses depends. The proof of this statement may be heard by just listening to the majority of

(Continued on page 91)

Arthur Redner is Assistant Professor of Music Education at Iowa State Teachers College, Cedar Falls. His Master's degree is from the University of Michigan, and he has done graduate work also at Columbia University Teachers College. His teaching experience includes the public schools in several states, and he has served as clinician, guest conductor and consultant for music festivals and workshops of all kinds.

### LITTERBUG RAG

E MERGING as a new weapon in the nationwide war on "litterbugs," the Litterbug Rag, composed by Del Porter, Bob Sande and Larry Greene, is being sung by various groups throughout the country in an effort to kindle public support of the campaign to "Keep America Beautiful." The New York State School Music Association, Band Betterment Associates, the National Education Association and the American Federation of Musicians are among the organizations that are heartily endorsing the frequent public performance of the Litterbug Rag. Marching band adaptations of this work are being mailed to public. private and parochial school administrators throughout the country: to a select list of college and university Music Directors: to industries boasting employee bands; to fire and police departments; and to all the

Two new flashlight battery-powered, motor-driven tov musical instruments, the Electronic Bell Organ and the Electric Vibraphone, have just been placed on the national market by Knickerbocker Plastic Co., Inc. of North Hollywood, California. Included with each instrument is a music rack and a book with sixteen selections of popular music, classics, nursery tunes, folk music, sacred music and Christmas selections-all of which can be played by notes, colors, numbers or letters. These musical toys are available at department and toy stores and outlets throughout the United States.

military bands. Piano and voice copies are being sent to cub scout groups, and sheet music is being distributed among radio and television stations throughout the nation. Inquiries and requests for free copies of the *Litterbug Rag* should be addressed to Keep America Beautiful, Inc., Special Projects Section, 99 Park Avenue, New York, N. Y.

### ORGAN RECITAL

The notes are as mist moving in space . . . rolling and feathering, lifting to embrace the mind. Thoughts retrace forgotten paths, drift into worlds unknown . . . There is no time, no earth, no fear.

There is only sound, and sound . . .

and a listening ear. A spirit a truth touched in passing from shadows.

Harmony, melody, cadence . . . This is beauty complete.

Away . . . away from these walls . . .

The world has no power for holding.

The mists of the music will free While enfolding the soul.

-Marjorie Bertram Smith

Terry Gilkyson, composer of Marianne and Memories Are Made of This, is the author, composer and principal singer of Bible Songs and Stories, a new LP record album just released by Golden Records.

### MUSIC GUYED

E MERSON S. VAN CLEAVE, State Supervisor of Music for Alabama, has written a hilarious little dictionary under the title of Music Guyed and Handy Reference, published by Exposition Press, Inc., 386 Fourth Ave., New York City. Some of his puns might break down even such a master as Bennett Cerf, and occasionally his definitions are almost too true to be funny. Here are a few random samples:

Antiphonal: Being morally opposed to the use of the telephone.

Arbos: Composer of the popular student song, Arbos Will Shine Tonight, Arbos Will Shine!

Augmented Fifth: More than one, or a full case.

Bachelet: One of Bach's small children.

Fermata: Feminine of Ferpater.

Erlhing: A native of Brooklyn who has struck oil in Texas.

Goldmark: A paper star pasted on the piano piece mastered by a student.

Heckelphone: A hollow, cone-shaped object used to amplify the voice while "razzing" a performer.

Lassus, Orlando di: A sweet, syrupy cane liquid originating in Orlando.

Musical Idioms: People of very low musical intelligence,

Sordino: A small + sh.

Upright Piano: One which has lived a long and exemplary life.



Pietro Deiro's Accordion Band at Philadelphia's Town Hall

-Stanlee Photo

# The Fascination of the Music Box

HELEN and JOHN HOKE



Suddenly then we come upon the sparkling chorus of a music box. The heart quickens. The senses are freshened after long surfeit. There is something particularly persuasive about a collection of watchmakers' machinery which offers, with such intricate delicacy, some of the world's finest musical selections.

One of the strangest phenomena in listening to a music box is the feeling of nostalgia it creates in everyone. Few can really remember the age of music boxes; the rest of us are nostalgic for a time which never was our own.

These extraordinary machines,

This material appears in a new book, "Music Boxes: Their Lore and Lure," by Helen Hoke and her son John, published by Hawthorn Books, Inc., New York, and quoted here by permission of the authors and publishers. The book includes a unique recording of typical pieces heard on old music boxes. Helen Hoke (Mrs. Franklin Watts) is well known as a specialist in children's books and a collector of juvenilia of all kinds.

these magnificently constructed music boxes, play just as clearly today as yesterday. Their music reaches us exactly as it was first fashioned, undimmed by the vandalism of time. It is a message, surviving intact, from another time which is almost another world. It is delight, it is innocence, it is perfection.

For centuries bells were rung, and, later, melodies from bells. They summoned man to worship, and to festivals, and they warned him of danger. Long before clocks had dials, bells tolled the hours. Bell-ringers were charged with the responsibility of sounding out the time, over the countryside. We know that it was here, in the bell tower, that automatic music was first accomplished, sometime in the fourteenth century.



This earliest device was a wooden barrel, stuck with wooden pins, which revolved and released the striking mechanism. It was regulated to chime, or to play a chiming tune, at certain times each day.

In about 1325 in England a monk developed a bell-ringing mechanism in a tower clock which operated life-size figures to strike the bells on the hours. It was a diverting sight, the ancient bellringer made of metal, made to clang the bell by watchworks. In the ensuing centuries they were made all over Europe, starting to life a moment before the hour, whirring, turning on their pivots, raising their arms, clanging out the passing time.

There were other instruments, all stemming from the wish for automatic music. In the fifteenth century there is the record of a chime barrel, set with projecting pins which struck bells, which was wheeled along in funeral processions, playing dirges for the dead. In an inventory of the musical instruments of King Henry VIII, made on his death in 1547, there is noted "a Virginal that goeth with a whele without playing uppon." There were mechanical organs which also used the barreland-pin principle, in the time of Queen Elizabeth, in the sixteenth century.

And bells were everywhere. It is said that from a steeple in Belgium 126 other steeples can be seen, and every one of them can play chimes by clockwork. The tower clock in Mechlin, Belgium, is wound twice a day—and 60,000 bell notes are played on it every day! Music had been

captured in the bell tower.

Watchmakers first saw the potentialities for greater music. If mighty hammers could strike upon massive bells, driven by a tower clock, could not tiny hammers strike little bells in a watch? It was a powerful idea, and, in the loosely organized society of Europe in the seventeenth century, isolated inventors began to make it work.

But it is Switzerland, in a large sense, to which we owe the music box. It is Switzerland where it took firm hold, and struck up the whole world's mechanical music. Here, in La Vallée de Joux, a section noted for its watches of excellent workmanship, the music box began to develop in the middle of the eighteenth century. Music could be made by turning a key. The wound spring that sent the hands around a clock could unwind a melody.

Perfection was possible. Automatic music, elaborately contrived, had certain scope, and within these limits music could be utterly mastered. This heady concept drove the watchmakers to stunning feats of ingenuity, and produced a body of automatic music both intricate and pure. From the day that a small tune was fashioned inside a watch, music boxes grew in popularity. Watchmakers were working in their meticulous way at this challenge of music which bypassed the artist and conventional instruments, but at first these very simple mechanisms were incapable of playing even a true musical scale. It was clearly their novelty that was so intriguing. These first clock-songs were tiny little tunes, and if they were merely recognizable, they fulfilled their purpose and one could be dazzled with the small miracle.

As they succeeded, these early watchmakers drove themselves on to further success. They abandoned their clocks and began to spend all their time with musical movements. One octave yielded a fragment of song, two octaves part of a sonata. What could not be accomplished eventually, with this wonderful new discovery!

Some forms that the music box took showed more than the ingenious adding of a bit of music to an objet d'art. They went beyond this into almost unbelievable creativity. The singing mechanical birds did

not stem either from a desire for music or from a desire for birdsong, since real birds could be, and were, kept in cages. Rather they seem to demonstrate a wish to unite technical skill with the decorative arts. mechanics with the baroque. Miniature feathered birds pop out of snuff boxes and twitter. Life-size birds, unbelievably real, flap their wings, move their tails and beaks, flick their bright little eyes and sing, turning from side to side. Some perch in extremely elegant cages, sometimes two or even three birds of different species sing different facsimile birdsong, taking turns first and then chirping in unison. A bird, while singing, may even flit from one branch to another.

### Artistic Robots

Following the singing birds came a whole astonishing group of automatic mechanisms which performed as we are accustomed to believe only living things can. Their artificial life amazes us, a life which seems to be magical. We think today of robots as huge, intricate, tin-can monsters staggering about under electrical impulses: nothing quite prepares us for these exquisite beings in human form -writing, drawing, playing musical instruments. Such an ancient marvel is Pierre Jaquet-Droz' "The Musician" made in 1774. She is a shapely and lovely young woman of life size, seated at an organ. Her hair



An Old Wurlitzer Orchestrion

shines in the candlelight, her dress gleams. She smiles as charmingly as she has done for more than 180 years. When the mechanism is started, she leans closer to the keyboard. Her slender fingers touch the keys, her bosom gently rises and falls as she plays, and at the end she bows gracefully to her audience, right and left.

The music box had many other versions, too-instruments that were not quite music boxes, but still worked mechanically, for the most part. Barrel organs have a long and gentle history, closely related to the story of English churches and homes. They were about the size of a keyboard organ, but the tune was "pinned" on a wooden barrel which rotated inside, and all that was required of the choirmaster was the steady turning of a handle. The organ has sets of pipes, and wind is admitted into these pipes as the pins touch keys, which in turn mechanically open valves. A bellows provides the wind and is operated by the same devoted cranking which turns the barrel. The music was mellow and sweet, and was a blessing in the English countryside at a time when skilled organists were rare. A church would have a special Christmas barrel, an Easter barrel, and several barrels of every Sunday hymns. They were so very popular that soon smaller organs were made for the home, with barrels of love songs and jigs and martial music. By 1800, Germany had perfected an even more automatic barrel organ, driven by a weight, and somewhat later, in Vienna, organs were made whose wooden barrels were turned by the controlled uncoiling of a large spring.

Hand organs, or hurdy-gurdies, were the portable version of the barrel organ. They too were operated by the continuous turning of a handle which caused a wooden barrel to revolve. In the hand organ there were no pipes; the barrel was pinned to pluck strings, cranked by the hurdy-gurdy man.

We need only stop and listen, almost anywhere, to be aware of the music box as it exists today. We have first of all the hundreds of thousands of little Swiss movements concealed in every kind of pretty object. Ballerinas twirl to music in jewel boxes. Doorbells chime. Teddy

(Continued on page 77)

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### TO OUR READERS -

We want to take this opportunity to thank you for all the wonderful things you've said about the Music Journal Annual. We know you've enjayed and found our 1957 Annual a most useful reference book. Our 1958 Annual is now in preparation, and we'll let you know, very shortly, when we'll be ready to take orders for it. In the meantime, may we wish you a Merry Christmas and a Happy 1958!

-Music Journal

### AN ACTOR LOOKS AT MUSIC

(Continued from page 12)

Park, Julius Rosenwald and Louis Eckstein. Most of these names are still in my little autograph album.

But eventually I became so engrossed with the possibilities of an actor's career that I never got around to the serious study of music, and it has remained for me a permanent hobby, as it was at the start. We had a dramatic club in high school, of which I became President in time, acting in all of the school plays.

### **Gradual Progress**

The next step was an organization called the North Shore Players, which produced one of the first "little theatres" in the United States. The members wrote their own plays, besides acting in them, and we even had a 100-piece orchestra, conducted by Earle Fox. He was one of a group known as "the Five Fools," all outspoken iconoclasts, including myself. One of them was Montgomery Major, who wrote a 7-volume life of Benvenuto Cellini, obviously never published. Jessie Royce Landis eventually took over the North Shore Players, and my own first professional experience came through a stock company in Madison, Wis-

Through the years, however, I have managed to keep up the love of good music that started at Ravinia Park. I discovered some time ago that, in spite of being known as a so-called "quick study," I could learn lines twice as fast if I had some music in the background, supplied usually by New York's Station WQXR or by records. (I hope this admission does not unduly influence teen-agers who insist on doing their home work to the accompaniment of "Rock 'n' Roll!")

My favorite musical instrument happens to be the harpsichord (why, I don't know) and I have most of the records of Wanda Landowska, Sylvia Marlowe, Kirkpatrick and other artists in that field. I am fond of chamber music in general and find it a real stimulus to the study of stage roles. Symphonies are helpful also, but grand opera requires more concentration, and frankly I prefer it over the air or on records, without the distractions of scenery, costumes and action.

Naturally I am looking forward with keen anticipation to playing the part of our late President Franklin D. Roosevelt, in Dore Schary's dramatic production, Sunrise at Campobello, which opens on the President's birthday, January 30, at the Cort Theatre. The play covers the years 1921-1924, starting just before the polio attack which crippled him for life (and incidentally supplied the necessary courage and determination for his political career) and ending with his historic "Happy Warrior" speech, nominating Alfred E. Smith for the Presidency. It is an inspiring challenge, and I like to remind myself that Mr. Roosevelt also liked music, as does every normal human being, so far as I know. >>>

### THE FACTS OF LIFE IN HI-FI

(Continued from page 16)

It will be recognized that in this short analysis we can touch but briefly upon the general equivalence of high fidelity loudspeaker design to those instruments with which the musician is most familiar. The entire subject of high fidelity loudspeaker designs and their amplifications is a science and art in itself, taking up the continuous energies of countless engineers and laboratories.

With the above simple analogies, which of necessity had to be very general, it is hoped that the musician has been led to discern that despite the modernity of high fidelity loudspeaker reproducing systems, much of their success basically stems from the honest application of simple well-established acoustic principles developed through long experimentation in the musical field itself.

I wish to thank Mr. E. Stanley Porter, instrumental instructor of the Eastview Avenue Junior High School in White Plains, New York, for his valued assistance in obtaining photographs of some of the pupils of the fine musical groups of that school, for illustrating the principles described in this article.



### HARMONY FOR PIANO LESSONS

(Continued from page 24)

diatonic chords and modulations can be recognized as they appear in the child's music. After sufficient experience, children can understand the reason for the labels given various chords. They can study such details as what keys their pieces go through, how the modulations are made, how the return is made. They can observe various types of non-harmonic tones and organ-points, and study special or interesting harmonic effects.

What about harmonizing melodies

and composing pieces? I find no need to lay special stress on this activity. Through constant analysis of all the pieces they play, the children get the sounds of the chords into their ears and develop a feeling for chord progression. Thus many of them, on their own, harmonize songs from their school songbooks, compose pieces at their own level. Feeling for harmonic progression, using other than primary chords, can be developed by har-

monizing themes from musical literature with the aid of chord symbols. Many books are now available for this purpose such as those by Eric Steiner. Activities such as these build up an ear repertory of standard progressions and encourage the student to listen more carefully to the harmony in the music he hears.

It should be clear that a student can not wait for a formal harmony course to acquire the abilities we have described. The typical harmony course assumes these basic abilities. A study of four-part choral writing with doublings, voice leading, and correct progressions, while extremely important and enlightening to the well prepared, seems remote and confusing to those with no background. And vet, many people who come to such a course have no idea what an E chord is, have never recognized even the tonic and dominant sevenths in the music they have played, and can not recognize simple cadences. To these students, chord labels and rules are abstractions, to be dealt with intellectually, rather than living realities representing exciting new ways to deal with familiar sounds.

It is our responsibility as piano teachers to provide direct experiences with harmony from the beginning so that our students will always see and hear music as intelligible patterns of sound. If harmony is made the basis of the child's learning of music, he will acquire the habit of harmonic thinking by necessity and will sight-read more fluently, memorize more easily and interpret with more understanding. Furthermore, through such experience, the child will acquire the only true foundation for any advanced ability to use harmony creatively. >>>

Original band compositions for the \$500 annual award established by the late Ernest Ostwald must be entered by January 12th. The award is administered by the American Bandmasters Association. Entries will be received by the five subcommittee chairmen representing five divisions

The winning composition will be played at the American Bandmasters Association convention March 5 to 8, 1958 in Urbana, Illinois.

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### MUSIC IS THE HEART OF A CITY

(Continued from page 9)

this vast city. Providing free concerts for visitor and resident alike, a wide-scaled schedule of community concerts in schools and libraries throughout all five boroughs was launched early in 1957 by the Mayor's Committee for Living Music. Presented through joint co-operation of the Music Performance Trust Funds of the Recording Industries, Local 802 of the American Federation of Musicians and several city departments, New York now has one of the most extensive municipal music schedules of the modern era.

Proven an instantaneous success on inauguration in January a year ago, the schedule of library concerts was vastly expanded last fall, with a total of 72 free concerts given during October and November, including weekly programs presented in eleven different library centers in the five boroughs. Popularity of the library concerts indicates the insatiable thirst of people for fine music and these concerts have already more than realized the dual aim of furnishing good music to the public and providing professional musicians with employment.

### "Living Music"

Big in scope, though small in budget, the first year of New York City's "Living Music" was enjoyed by millions of New Yorkers at a nominal sum. The \$50,000 of municipal money (matched by an equal sum from the music industry) is one of the best investments ever made by the city. The rich rewards can never be fully measured, just as the total value of a college education or other cultural opportunity can never be estimated in cold terms of dollars and cents. The extensive schedule of concerts in libraries and elementary schools (soon to be broadened to hospitals and community centers as well as junior and senior high schools) represents a long-term bluechip investment which will pay innumerable dividends to millions of New Yorkers individually and to the city as a collective whole.

This is a responsibility, as I see it, of all of us in city government . . . to bring the finest cultural opportu-



nities to the people of our vast metropolis. Our success can only be measured in terms of the enjoyment and education derived by the public. I am indeed proud that such cultural centers as our City Center, with its outstanding dramatic, opera, concert and other cultural presentations, and our own Municipal Broadcasting System (WNYC and WNYC-FM) with its outstanding music and educational programs have been achieved through the foresighted public spirit of some of my illustrious predecessors in City Hall. City government too has endeavored to play an important role through the year in encouraging and fostering the develop-

. . for the beginner

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ment of private cultural centers, giving rise to such places as the Metropolitan Opera House, Town Hall, Carnegie Hall and the forthcoming Lincoln Square Center, as well as aiding in the establishment of schools such as Juilliard, Mannes, Manhattan and others, All of these join in creating the total picture of New York as the Music Capital of the country.

Its proportions will grow and flourish, for its tradition as the Music Capital of the nation will be greatly enhanced in years ahead as

the city's "Living Music" program gains further impetus. This "Living Music" schedule of bringing good music directly to the community for all ages to enjoy has only virtually begun. Its vast potential can be fully realized through continued co-operation of industry and the various city departments (Labor, Education, Municipal Broadcasting System, Youth Board, Welfare, Parks and others), as well as private individuals and groups interested in furthering the cultural advancement of the greatest city in the world.

### EMERGENCY REPAIRS FOR THE BAND

(Continued from page 18)

trial-error will teach you the knack.

If cork bumpers on the valves are lost, replace and regulate them on the front of the valve—so it stops at the proper position. The string on the shaft should wind and unwind without undue tension but there

should be no loose motion.

A "draggy" trombone slide is annoying. A slide that definitely sticks is practically unplayable. Wipe the slide, oil it, replace it and work it back and forth. Wipe again, re-oil, and "work" it again. If the action still bothers, insert each inner slide, one at a time, in an outer slide and try to locate the slide where the trouble lies. You can also check each outer slide for dents. A tiny dent will often be deep enough to touch the inner slide, causing it to bind.

To check the slides for parallel, use a caliper. Often a re-adjusting is possible with finger pressure only. Sight down the slide to discover twists. A set of slide mandrels are certainly helpful in removing dents.

#### Other Necessities

Woodwind Repairs. Carry a small assortment of pads and some tube cement on all your band trips,—and have them handy also in your band office. A pad seated with hot shellac is usually considered better than one stuck in with cold cement—but the latter is usually O.K. in an emergency. Do check the new pad with your feeler to see if the pad touches the entire circumference of the tone hole with equal pressure.

A "feeler" can be made by attaching a narrow strip of thin paper to a match or pencil-like sliver of wood. The paper *tip* of the feeler should be about one-fourth inch wide.

The feeler tip is inserted under the edge of the pad. Press the pad (with the same pressure used in playing) on the feeler tip and then pull the tip from under the pad. For your woodwind instrument to play its best you should feel equal "drag" all around each pad as it closes on the tone hole.

(Never underestimate the importance of perfectly adjusted air-tight pads on woodwind.)

If time is short and corks between

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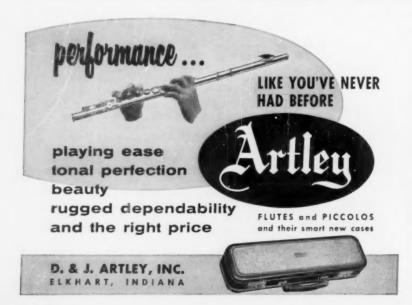


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joints go bad, wrap them with thread or string and use cork grease liberally. If pivot screws get lost and you can't find one to fit exactly, try a larger screw that will almost fit and lightly wedge its tip in the post,

For an emergency, you can tighten a loose post on wood instruments by inserting a bit of powdered pumice stone (even dirt will do) in the hole, and then turning the post inward.

Keys and parts of a woodwind instrument can be bent for better adjustments but be sure you know your metal. Some metal will snap not bend.

If springs break, try a rubber band for the present. If you have time, press the old spring out and put in a new one. For stuck screws try penetrating oil and let it work for you over night.

If right hand E-flat-B-flat key breaks, close the tone hole with Scotch tape and use left hand for these notes, and vice versa. If a post is bent so the hinge-tube binds, tap the post lightly in various directions until sufficient play is secured.

Putting new corks on clarinet joints and other woodwind instruments requires practice and no little skill,-if a good fit is desired. You can put pad cement around the joint and place a thin strip of cork around it. Then tie it down with

Marking the tenth anniversary of the American Music Conference is a new 16-page booklet that tells of the organization's work in establishing public and professional attitudes that have helped the sales of musical instruments to double since 1947.

Titled Putting America Back in Tune, the booklet contrasts the status of the music industry in 1946-47 with today's steady growth in music sales. AMC's widespread activities are illustrated with actual magazine and newspapers clippings, excerpts from movies and slide films, plus pictures of AMC personnel appearing on television and working with educational and civic

Copies of the booklet are available through the American Music Conference, 332 South Michigan Avenue, Chicago.

nylon fishing string for 24 hours. Next step is to sand it to correct thickness.

Or you can dab hot shellac around the joint, cut a strip of cork to fit, heat your pad slick and melt small portions of the cold shellac on the joint while you press the cork into place. Then sand immediately to necessary thickness.

About the only emergency repair you can make on a broken drum or tympani head is to patch it with adhesive tape. If the head is split clear across, taping may make it playable but the tone will suffer.

Occasional practice in instrument repair is advisable so you'll be "ready" when emergencies arise. One way to learn instrument repair and adjustment is to visit a repair shop and observe; best way is to spend a summer working in one.

It is a real thrill to see a skilled band instrument repairman work. You'll enjoy his deft actions and learn lots that will save you many a headache,-especially when instruments "go bad" at concert or contest time. >>>



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Elizabeth W. Ludwig, of the Ludwig Music Publishing Co., Cleveland, was recently honored with the "Chevalier de l'Ordre du Merite Monisaraphon" by the King of Cambodia. The medal was conferred in recognition of the service rendered to Cambodia by the publication of Cambodian Suite, a work for band and symphony orchestra, composed by Prince Norodom Sihanouk, the former King of Cambodia.

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### HARPIST'S HAZARDS

(Continued from page 34)

stead of bearing down, F-sharp will remain perfectly natural. Practicing in flats (shoes, that is), when you know quite well that you'll go glamorous in high heels for an engagement, simply encourages your ankles to play you false.

Another tip: Tote your favorite chair along, otherwise your benefactors will produce one of the low, folding variety. You could hold a Doberman Pinscher in your lap with infinitely more grace.

Perhaps you are entertaining in your own home. You save a transportation charge, as well as the wear and tear on your instrument, such as having two men jam it into the trunk, willy-nilly, and cart it off in a truck. (It sometimes arrives nillywilly). You have ascertained every problem, overcome every uncertainty. But have you? Can you play with equanimity when the coffee boils over in the middle of the Minuet in G? Or the clock sonorously intones the Westminster Chimes simultaneously with your most glorious glissando? Or your dear little son climbs out of bed, seats himself on the staircase, and noisily leafs through comics with studied indifference to your most artistic efforts? So there you are!

And here am I, posing situations which are mostly mental hazards, but they can happen to the nicest people -and to a harpist they are anathema. One distracted glance, one miscue among the pedals, and co-ordination takes flight. But playing a harp is always a challenge. The next time, every condition will be perfect, Ha! That's what you think!

Just one last word of advice: Do remember that rings have a tendency to rotate and ear bobs will beat a tattoo against the sound-board. If you must cut a finger, contrive to make it your pinkie, because it serves no other purpose than an aesthetic one. You may look like an angel, but you'll have the devil's own time becoming a virtuoso. Still, it's balm to your ego when everyone, simply everyone, says, in a voice tinged with envy, "How fortunate you are! All my life I have had a yen to play the harp." They mean it too,-so perhaps you are luckier than you realize. >>>

#### THE ENTERTAINING CHOIR

(Continued from page 28)

the girls owned, or wanted to own, a pair of black, high-heeled shoes, they were happy enough to supply their own shoes.

We were able to secure adequate sport coats for the boys for \$12.00 each. Emblems for the sport coats were purchased at a cost of \$1.00 each. The boys decided to purchase dark grey trousers and white buckskin shoes to go with their sport coats, and bright crimson ties to match the girls' dresses. It was later decided by the boys also to purchase black ties to match the girls' black cummerbunds. Mid-way through our program the students leave the stage and the boys change from crimson to black ties and the girls from crimson to black cummerbunds. The change takes about two minutes at the most, and gives the director an opportunity to talk briefly to the audience about the group.

### Rhythm Available

Fortunately, our school owned a set of dance-band drums as well as a string bass, which were used in our school dance band, so we were left with only risers and music to pur-

Our risers were purchased at a cost of \$120,00 and the cost of music to date has run just over \$100.00. We purchase only ten parts of each of our musical arrangements so the financing of music is not a major item. It should also be pointed out that our vocal music files contained some music used by our high school choir that was adaptable for the Choraleers.

These young singers rehearse before school each morning and receive no school credit for their work, -only the satisfaction of entertaining

A new idea in band showmanship is that of using clarinets in various colors instead of the traditional black, perhaps matching uniforms and school or college colors. The Leblanc Corporation now offers the Reso-Tone Colorama to fill this need, adding five different colors to the popular Normandy Reso-Tone clarinet, gold, red, white, yellow and blue-green.

people and participating in their school's most highly selective musical organization. Many of the Choraleer members are rural students and must obtain transportation every morning to rehearsal, but their parents are as enthusiastic over the group as are the students, and make a special trip to Culver every morning to make sure their children will not miss a

What started as a group to enter- dents enjoy singing. >>>

tain local organizations quickly grew into a much sought-after entertainment unit. We must now limit outof-town engagements to one a week. The students are occasionally excused from school for the more distant engagements, but as a rule occasions of this kind are held to a minimum.

Competition is keen for admission to the Choraleers, and morale is exceedingly high. The students enjoy entertaining people, and, most important to their director, the stu-

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# American and European Audiences

### MARIE JOY CURTISS

HE European audience for seri-The European additional opera, though disconcerts and opera, though somewhat cosmopolitan, has a distinctive kind of collective mind which distinguishes it from those found on this continent. The difference in attitude stems from the European's view of the arts in general. He definitely feels that all of the Fine Arts, and Music in particular, exist for the benefit of man, his soul and his spiritual well-being. As a listener he expects to receive some degree of inspiration, elevation, or at least personal satisfaction from the experience of hearing a concert or an opera. If he is denied this, he is very unhappy. He is apt to be intolerant of anything which destroys the fulfillment of his anticipation, whether it be the performer, the physical surroundings, or the other members of the audience. He prepares for a performance by studying the program in advance, by planning his day so that he will be in a receptive state of mind, and by being certain that he arrives in due time,

devoid of fatigue that might interfere with his powers of concentration.

The European listens wholly and completely. One literally feels the intensity of thought, besides being very aware of the absolute silence created in the hall or theater. No one moves. No one fumbles with his program. When a fine performer truly communicates his art to those assembled, he knows his audience will respond with unbounded enthusiasm. If he fails, the coldness will be equally intense,-even to the point of rudeness. American audiences rarely give themselves over so completely in their response yet they also do not allow even a mediocre performer to pass without some display of courteous applause.

The European is apt to base his judgment on the interpretation of the emotional content of the music, forgiving minor mechanical errors. The American will clap his hands numb in admiration of the technical facility of a "big name" artist. An

excited foreign audience does not stop with conventional applause but adds to it any kind of expression which gives vent to its feelings. The cultivated European is apt to be very opinionated. The American does not take his music that seriously.

Because of the European's determination to fully digest and enjoy his music, one finds the conditions under which musical events are held to be much pleasanter than those admitted by American life. Performances are usually held at earlier hours with supper parties following. Snacks and drinks of a wide variety are offered for sale during the long intermissions. These vary from cake and coffee to light supper, with alcoholic beverages, all available within the opera house or concert hall. Long intermissions give the listener time to rest his ears so that he may again give the complete attention necessary for full enjoyment.

Contrast these gardens, restaurants and spacious salons where one may meet one's friends and enjoy refreshments in a leisurely fashion with the hurried American dinner, traffic jams, and late hours piled on top of an already over-crowded day. Fatigue, over-eating and exhausted nerves do not lend themselves to intelligent listening. Rather does music tend to become a therapeutic device, helping business men to solve tomorrow's problems and society matrons to catch an extra wink behind closed eves while sitting with stately upright posture. However, broad general ties are not quite fair. One might very likely find isolated instances where these conditions do no: prevail.

### Typical Audiences

At a table for eight were two Parisians, two Germans from Buenos Aires and two from Hamburg, plus two Americans. The conversation shifted from German to French to English so that all might be included in the discussion of the merits of Parsifal. This was the the second intermission at the Wagner Festival in Bayreuth, Germany. Here the most distinguished of all audiences may be found gathered from the four corners of the earth. The finest traditions in human response are maintained, ranging from complete silence

### A FAMOUS EUROPEAN MUSIC FESTIVAL



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until all have vacated the theater at the end of Act I of Parsifal to the overpowering demonstration at the final curtain of Die Meistersinger.

The Salzburg audiences are such a heterogeneous mixture of tourists that they do not impress one with any distinctive character. One must go to Bregenz to find the characteristic Austrian warmth, sincerity and friendliness. In Koblenz, Germany, the audience will sit huddled close together in raincoats with umbrellas pulled low so as not to obstruct the view of those behind them during a down-pour, while hearing light opera from the floating stage constructed in a lagoon of the Rhine River.

#### Italian Tastes

The Italian loves to sing and responds to singing tone whether it be vocal or emanating from the strings of the fine old violins and cellos found in the land of the Stradivari. The even flow of ceaseless song found in Italian music spins a web of sheer beauty never to be forgotten. The Italian is the most loquacious in expressing his appreciation. It's great fun to be part of an all-Italian audience when it is well pleased.

To separate European music from its old-world setting and its sensitive, attentive audience causes it to lose some of the distinctive flavor which makes these performances so thrilling to hear. The audience and the surroundings as well as the musical climate all work together with the artists to create the final result. The "star system," as we know it, does not exist. People want singers adequate for every part of an opera, not just one great personality which dwarfs everyone else in the cast.

The cultured people of Europe who attend the major musical events tend to be quieter and more dignified when assembling and leaving, — more soft-spoken. Thousands gather for the out-door light operas at the edge of the Lake of Constance at Bregenz, Austria, with no noise or confusion before or after.

American audiences, although they include many sincere music lovers, have much to learn if they are ever to give our fine professional artists the appreciation and encouragement they so much need and deserve.

### MUSIC AS AN AID TO RECREATION

(Continued from page 26)

preview music which is featured at free concerts in the community? Watch church and school calendars for concerts, especially at the holiday seasons. Private music teachers are always happy to have an audience for student recitals. In college communities, faculty or student recitals and concerts provide highly rewarding opportunities to study and hear fine music.

4. Why not form a group to attend artist concerts under the guidance of a professional musician and teacher? This group might have dinner together before the concerts or have occasional, additional meetings to discuss music they have heard or are to hear, without the pressure of a concert the same evening. Preregistration and prepayment of fees are necessary to insure against losses because of absences.

A recreational director may also want to provide these additional music services in his community:

I. Provide a clearing-house or service area for records, films and audio equipment. This may be done in cooperation with schools, county or city libraries, or independently. The function may be just one of getting

the right equipment to the right place at the right time, but this could be a most important link in a vital and interesting program.

2. Help to publicize musical events available to the community. These may be radio, TV, or live concerts. Include school and church programs in addition to the formal concerts available each year and there is a surprisingly wide variety of activities to draw from,

3. Act as an organizational center to bring people of like interests together to share their information and their company. The function of providing a schedule and a place to meet may become the greatest and most rewarding service the recreational director can furnish for music in his community.

Music can add that extra spark to a recreation program. All it needs is a chance to be heard. It can assume many roles and be all things to all men according to the need, It can be in the foreground or the background of consciousness; it can stimulate or bring peace and repose. Let's broaden our concept of recreation to include more activities and many more people of all ages. Let's start the music!

### AS THEY WERE



The late Leopold Auer instructing his "clover-leaf" of young pupils: Jascha Heifetz at the piano, Max Rosen standing and Toscha Seydel with violin, The picture is contributed by composer-teacher-pianist Stanley Krebs.

The Inter-American Music Bulletin, published by the Music Section of the Pan American Union's Department of Cultural Affairs, is intended to acquaint the English language reader with the music and composers of the Western Hemisphere, with musical activities in Central and South America and with activities and movements in contemporary music in the Americas and Europe. Free copies of the Bulletin, which is issued bi-monthly, can be secured by writing to the Music Section, Pan American Union, Washington 6, D.C.

Mrs. Theodora Zavin, assistant vice-president in charge of publisher relations for Broadcast Music, Inc., has been designated as chairman of the constitution and by-laws committee of American Women in Radio and Television for a two-year term.

Broadcast Music, Inc. also announces the awarding of a songwriter's contract to John Allison, an outstanding composer of children's songs and a collector of folklore as well as songs from colonial times.

### MUSICAL LITERACY

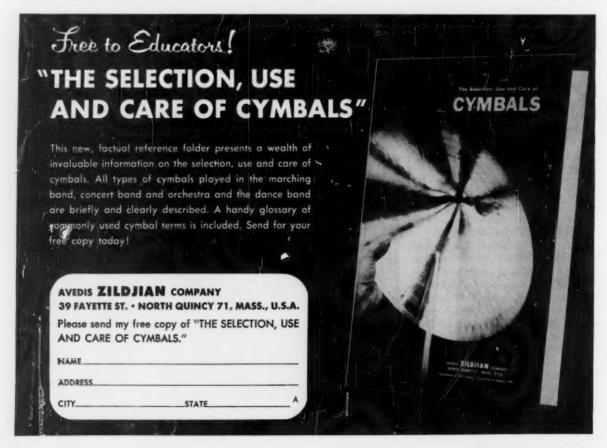
(Continued from page 54)

tional hours for recital and concert attendance are not included in this load. Each course should be evaluated at six quarter hours or four semester hours. At this minimum evaluation, the two courses together total only 6.7 per cent of the total required for graduation. The further recommendation is made that both courses be required for all music education majors and that at least the literature course be required for music education minors. Graduate students without sufficient background in literature and history, as determined by examination or other means, should be required to bring their backgrounds up to the minimum suggested here.

The music literature course should be scheduled during the freshman year, because it will provide a common body of musical background and listening experiences for other courses in musicianship. Taken early, the course tends to arouse musical curiosity and deepen interest. Music history, on the other hand, should be scheduled during the senior year, or as close to graduation as possible. In this position, it serves as a culminating point for the study of music literature. It will also serve to reawaken the student's awareness of conspicuous gaps in his body of knowledge concerning music literature and act as a stimulus for further investigation after he leaves school. This last is, after all, one of the primary goals of a liberal education.

In brief summary, here are the major points. The need for courses in music history and literature in the preparation of the music teacher rests on the need for musical literacy, so that standards of both performance and literature may be improved. The approach, therefore, needs to be essentially a musical one. For various reasons, knowledge of music literature is not readily attainable except in specific courses. A reasonable plan of organization and scheduling requires that each course be taught for a full year.

From the foregoing it may be deduced that the author proposes the



# AT A CONCERT

HERE wars are ended, and confusions cease; And burdens drop like dead leaves to the ground. And for a holy hour we gain our peace Amid the storms and rhapsodies of sound.

And all the pangs that vexed the aching day, All tumults of the night, depart like ghosts. And even the humblest, while these glories play, Drift high amid the everlasting hosts;

And looking down with an ecstatic joy
While heaven is poured into the spellbound ears,
We know at last what speech the gods employ
To say that all is well among the spheres.

-Stanton A. Coblentz

# ORCHESTRATION OF THE SEA

Wind, the maestro, with frenzied hair Swoops his baton through the air.
A lift, a surge, a measured beat,
Crescendo rhythm of stallion feet,
Through lightning flash and thunder roar Swift white horses leap to the shore.
Tangles of seaweed and timber adrift,
Tumble and tear through the foamy rift.
Suddenly comes a lower note,
A tremulous wail from a tired throat,
A pause—a pianissimo,
A long last ebb, a last outflow.
The baton drops from the maestro's hand,
And nothing is left but cold wet sand.

-Florence Eakman

identical kind of basic training for the music educator as for all other music students. Let us not forget that the title music educator carries two words. It is my fervent opinion that the title implies: first a musician, then an educator.

Frank Lidral is Associate Professor of Music at Indiana State Teachers College. He holds a Ph.D. degree in Theory from the Eastman School of Music. Dr. Lidral is currently National Chairman of the National Association of College Wind and Percussion Instructors.

Jack Hammond, official teacher for Great Britain's National Harmonica League, has become associated with the New York headquarters of M. Hohner, Inc., for the purpose of implementing that company's harmonica instruction program among school and youth groups in key metropolitan areas. Mr. Hammond has already initiated a program of juvenile harmonica classes in co-operation with New York children's organizations.

# INTERMEDIATE AIMS

# Ralph T. Daniel

BEFORE considering the relation-ship between music education and courses in the history and literature of music it is necessary to establish a working definition of such courses. Just as "music education" is a rather generalized and ambiguous term-and here I am limiting it to the meaning of training teachers for the elementary and secondary levels -so "music history and literature" may be many different things to different people in different situations. For example, a research musicologist's view of the field would be considerably different from that of the beginning music student getting his first exposure to music of the past; it would be honey and ambrosia for one, and is often spinach mixed with castor oil for the other.

So, defining a course in music history and literature for the undergraduate music student in terms of what it should accomplish, it seems to me that there are three immediate

goals and several other long-range objectives.

The three immediate and measurable aims are: first, to develop a technique for listening *intelligently* to music; second, to form a perspective of the evolution of music in its cultural and social background; and, third, to acquire a repertory of masterpieces representing all ages and types of music.

# Students Vary

To consider these three objectives separately, and in order, beginning with the technique for listening intelligently to music: Students come to college to major in music with many different motives and reflecting a tremendous diversity of preparation—all the way from the pretty little girl who learned her part in the high school operetta by rote to the pianist or organist who has had many years of good, serious study.

But 99% have in common one serious deficiency: they can't or don't hear what is going on in a piece of music. If they do, they can't describe it succinctly and clearly. What active listening they do is usually directed at the performance rather than the music itself—which accounts for the boredom of most of them at recitals in any except their own medium of performance.

Isn't it paradoxical that even many trained musicians still depend upon some visual or literary crutch (such as a score or an association with some extra-musical idea) in order to comprehend an art that is supposedly an auditory experience? Unfortunately that dependence is fostered by too many "appreciation" or "general-music" courses at the high-school level which are still largely confined to the "literary interpretation" of 19th-century Romantic music,

But, whatever the reason—whether laziness or poor training—the deficiency must be remedied, and music history and literature courses must undertake to produce "virtuoso listeners," just as the instrumental and singing teachers try to produce "virtuoso performers." There must be a systematic training in hearing all the effects that the composer labored

so hard to produce—effects that the hearer is supposed to comprehend and "appreciate." By the way, the benefits of such perceptive listening should carry over into the students' own performances.

# Intelligent Listening

Still, the perception and identification of musical styles and techniques does not completely fulfill the criterion of "intelligent listening." Although a good piece of music should be quite satisfactory per se -as an isolated phenomenon-it becomes much more meaningful to the hearer if it can be conceived in terms of its historical position. That is where the second objective comes in: to form a perspective of the evolution of music and its relationship to the other arts as well as to its cultural, social, philosophical and political surroundings.

In fact, I would go so far as to say that the *only* completely satisfying and intelligent way of perceiving music is in terms of its historical perspective. For only when one knows (1) what resources were avail-

able and (2) what the composer intended for his piece to convey to the hearer can one make a valid evaluation of (1) the ingenuity and originality of the composer and (2) the effectiveness of the piece. An evaluation can be made without an historical perspective, of course, but you must admit that it is a subjective, emotional one rather than an intelligent judgement.

I should like to stress the fact that, in an ideal history and literature course, the focus of the perspective is upon the music itself rather than its historical surroundings. It is a probing study of musical style as it evolved from the beginnings of recorded history to the present day, and the extra-music background is introduced only to explain (if necessary) or to corroborate and amplify developments in the music itself. I have very little patience with so-called music history courses which expend themselves tabulating the love-life of composers—as fascinating as that might be-or dealing with such ponderous issues as who sang the bass role in the first performance of Scarlatti's 15th opera, or on what

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date did Bach change into his winter underwear? No, I like to think of the ideal course as the history and literature of music rather than the history and literature of music.

Some facts and figures are indispensable, of course, for the necessary confidence not only of knowing something but of knowing that you know it, but a minimum of biographical detail, and a few "landmark" dates can serve as the frame of reference for a great deal of actual

The third primary objective-the amassing of a repertory of actual pieces representing all ages-is inseparably allied to the other two objectives: the pieces serve as the vehicles for developing a skillful listening technique, and they are the very evidence of the evolution and development of music. The pieces studied are usually the recognized masterpieces-the standard equipment that is expected of any well trained, literate musician.

Besides these immediate, measurable aims, there are others more intangible. It is difficult to avoid

sounding trite when stating them. "Making music more meaningful" and "broadening musical horizons" sound like clichés, but they are very real ultimate objectives of history and literature courses. Certainly the knowledge of the age and circumstances that produced a piece of music will make that piece much more meaningful. And "musical horizons" are certainly "broadened" if a person becomes sensitive and responsive to types of music different from that in his common experience. For example, mediaeval, renaissance and baroque music-a good deal of which is dull and unexpressive to the uninitiated-becomes interesting and even exciting when judged by its own standards rather than those of the 19th century which we are wont to apply.

The type of music history and literature course that I have been describing is my conception of the ideal one for college students. Depending upon the type of institution and the population of the class, many variations in emphasis are possible, of course, although the fundamental objectives remain the same.

Coming to the issue at hand, I suppose that, in the most literal sense, the "professionalization of music history and literature courses" would mean devising a course content that would be directly and immediately applicable to an elementary or secondary classroom situation. Well, surely no thinking person would limit anything but a methods course by that criterion. The level of historical perspective appropriate for a college student is obviously far beyond that of a school child, and no one would want to dilute the college course to that

So, what parts of this ideal history and literature course are practical for future public school teachers? By "practical" I mean directly related to pre-college music studyparts that can be transferred almost intact into the elementary or secondary classroom. There are two things: (1) materials and (2) a point of

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heritage, the student will be acquainted with a tremendous wealth of musical literature upon which he can draw for useful materials that may be used for performance or listening in his own classes. He will be familiar with the ever-growing number of publications and recordings of older music that are attractive and not very demanding either technically or intellectually. Just as one illustration, the charming madrigals and ballets of the 16th-century English school are ideal for junior and senior high schools. And the ensemble fantasies, canzonas, ricercares, etc., of the Venetian composers of the same period are a happy solution to the problem of worthwhile material for beginning instrumentalists. At least they're a welcome respite from Home on the Range or Go Down, Moses. Not that there's anvthing wrong with either of those old standards, but a diet of musical "desserts" is not a very nourishing oneand is not really satisfying in the long run.

I cannot honestly subscribe to the enthusiastic views of some music his-

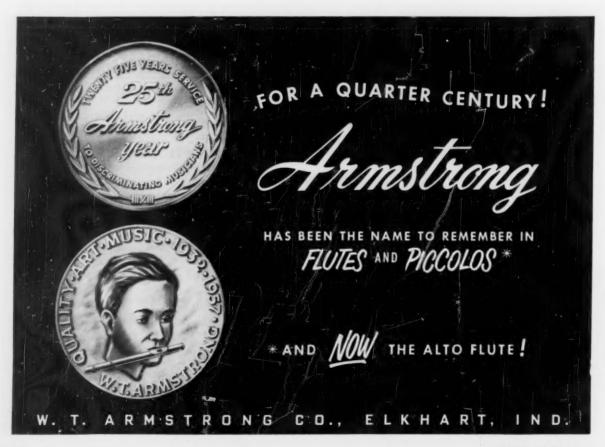
torians who seem to have acquired the perverted notion of "the older the better." I feel that there is a point of diminishing returns as far as utility for the schoolroom is concerned. Although there are exceptions, of course, music from before the fifteenth century is pretty esoteric in view of our conditioned tastes. But there is a world of music representing the 15th to the 18th centuries-and a good deal of untouched material from the 19th and 20th centuries, by the way-which is direct and immediate in its appeal to the modern child because of the eternal attractions of an appealingly tuneful melody and compulsive rhythms.

# A Point of View

The other aspect of college-level history and literature courses that is transferable directly into the public school is (for want of a better term) a "point of view." A vast majority of the students who come into my classes indicate that the prevailing type of instruction in general music

courses at the high-school level is a perpetuation of the outmoded "literary interpretation" school of appreciation. They believe that music is simply "the language of the emotions" or that it is intended to express something that can be better expressed in words. Now I am no expert in child psychology, but I am quite sure that somewhere down the line-I'm not sure at what grade level-a child can grasp the concept of a "musical idea." That is, music as an abstract art of tones which defies description in words: music in which the beginning of Mozart's G-minor Symphony doesn't mean a bird in flight, or an ICBM taking off, but means simply an arresting, attractive ascending melodic figure, and that should be enough for anyone. Of course, there is a "feeling" but that feeling doesn't have to be verbalized.

Lillian Baldwin has made a commendable contribution in her excellent series entitled *Music for Young Listeners*. In each volume there is a section devoted to "Pattern Music" and one to "Story and Pic-



ture Music." In the introduction to the "Pattern Music" section she makes a plea for listening to music in its own terms. Unfortunately, in the comments which serve as a guide to some of the individual pieces to be heard, she falls into the old trap and conjures up some pictorial idea to be associated with the music.

As far as I know, the Baldwin series is the best of its type, and it's rather revealing to realize that there is no pre-18th-century music included. So the available "packaged deals" are no substitute for the personal acquaintance with useful materials that a student gets in history and literature courses.

Moving on to less direct but still identifiable benefits to the music education student, we come to those evasive twins, "taste" and "standards". I can't tell you exactly why a person is richer and better off if he has an aesthetic response to a Bach cantata rather than to Elvis or the Happy Valley Boys, but I know that he is. And what I've seen in performances of school groups during the past few years makes pain-

fully clear that we still have a long way to go. This was brought home to me vividly last spring when I happened to be in Bern, Switzerland, on the day that the high school gave its commencement program. It was amazing enough that the childrenwith the help of very few professionals-could produce the orchestra and large chorus which did a very creditable job of Havdn's oratorio, The Creation; but just as striking was the audience. The civic auditorium was packed with burghers who had paid to hear the program. The fact that many of them were parents of the performers would account for some of the enthusiastic response, but not all of it. They have simply been reared in a tradition of good music-a tradition that hasn't vet been established here.

# Permanent Benefit

Finally I would mention one more benefit to be derived from music history and literature courses. It is the most intangible, yet, at the same time, the most important.

Let me put it this way: Who, if not the public school music teacher -the person who shapes the musical destiny and taste of coming generations-should be a literate, articulate musician with a broad and secure perspective of our musical heritage? Who else should have an evangelistic dedication to promote the best of that tradition rather than the perpetuation of mediocrity and satisfaction of the most superficial musical appetites? Who else should produce living music that is tastefully and intelligently performed rather than just emotionally and gymnastically? And where is he to get that literacy, perspective, taste and (I hope) dedication in a unified study?

So, I say that music history and literature courses in their most idealistic forms are very "professionalized." >>>

Ralbh Daniel, Assistant Professor of Music at Indiana University, teaches courses in music literature and theory. He was awarded a Ph.D. in Musicology at Harvard

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# COHAN: A YANKEE DOODLE DANDY

(Continued from page 11)

don't believe that he had analyzed the world situation and then attempted to compose words and music that were calculated shrewdly to help that situation. I think he wrote merely what he felt like saying at the moment, what he sensed in his heart that all Americans were feeling.

Of all literary forms, a song is perhaps the most difficult to write, because the writer is not permitted to use the subtle shading available to a novelist or editorial writer. He has a limited time in which to say what he has to say, a small frame within which to paint his picture. Further, a song is heard, not read. Therefore, it had better be simple and clear or it is worth nothing at all. When you say, "Give my regards to Broadway, remember me to Herald Square," you may not have written great poetry, but you have expressed very briefly and vividly the longing of a lonely man in a foreign land. He is missing his friends and wants to return to them as soon as possible.

# Symbols of America

The essential values of simplicity, clarity and entertainment were present in all of Cohan's songs. Over There, It's a Grand Old Flag, Give My Regards to Broadway were popular, not only in their day, but continue as lasting symbols of the time in which they were written, of the men and women who heard them and sang them. This one energetic American picked up the thoughts and feelings of his countrymen and put them into verse.

This is the function of the songwriter, the balladeer, the poet. He does not tell his countrymen or the world what they should think. He senses what they are thinking and, possessing a craftsmanship which they do not, he expresses their thoughts as they would, if they could. The French Revolution was not the result of the exhortation of Rouget de Lisle's Marseillaise. The Marseillaise was the result of a spirit of revolution already shaking France. De Lisle expressed the spirit for Frenchmen, just as Cohan expressed America's thoughts and feelings in a

later struggle.

Cohan received a Congressional Medal for writing Over There and A Grand Old Flag. It was a welldeserved and popular award. The songs were the specific reason for the honor he received in the White House, but behind the songs which had served America was a man whose whole career had served America, and most particularly a spot in America called Broadway. He was an original. He had many imitators, no equals. He belonged to this country, no other. He belonged to his own time, no other. He gave us his talents, his energy, and in a peculiar way he presented us with his personality, planted an image of himself in our hearts.

When I was told that there was talk of building a statue to com-memorate George M. Cohan, I started immediately to wonder why it had not been done before. And then I tried to think of how many statues of American actors, playwrights or song writers I had seen in the parks or streets of American cities. I could think of none. Perhaps there are a few. I hope so. Here, at any rate, is a man who deserves quite obviously to be so honored. New York is the right city to have a statue of George M. Cohan, and the Broadway which he served so well is the right place in that city to harbor the statue. >>>

Under the aegis of Southern Illinois University's Music Department, Mlle. Nadia Boulanger will conduct a series of seminars in composition, theory and pedagogy, May 13-27, 1958. Within this period there will be a special program for American composers and university and college music teachers that will include the performance and discussion of compositions by student composers and seminars in musicology, theory and composition. Admission at these meetings is free. For additional information, application blanks and housing assistance, write to Dr. Henry Bruinsma, Chairman, Music Department, Southern Illinois University, Carbondale, Ill.

# THE FASCINATION OF THE MUSIC BOX

(Continued from page 59)

bears tinkle lullabies. Beer steins have a scrap of German song, Inlaid Italian boxes lilt a few measures of The Isle of Capri. Compacts have a small tune waiting right next to the powder, and cigarette lighters have one that works along with the flame. The Parade of the Wooden Soldiers may whir and ring as a baby lifts his silver mug to drink his milk, and stronger spirits by far are portioned out to music, a jigger's worth of tune. Christmas decorations jingle out their melodies and a papier-maché birthday cake offers the inevitable Happy Birthday to You. Clocks and books and dolls and goblets, chairs and wagons and plaques and lamps-all these have little pins striking the teeth of little combs and thereby making music.

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-M. Albertina

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# "Unchained Melody"

AL HIBBLER

DON'T get me wrong. My business is singing and it's the recording company's business to decide what type of music will be most acceptable to the greatest number of people. It's a little difficult for a pop singer to quarrel with a hit recording whether it's Rock 'n Roll, Rockabilly or Rockabye Baby! The man says it's good and I sing it my own way.

But, right now, we are in a period of the "big beat," the unchained melody and the unhitched lyric. Maybe we should give the kids credit for being able to concentrate on both as well as they do. It proves they can concentrate on something—and their ability to translate the lyrics should suggest something about Latin! At least they are listening to music and I think they'll still be listening when a more intelligent style of song becomes the thing to do.

Actually the current rage is anything but new. It's a combination of what we used to call just plain Rhythm, The Blues and Hill Billy—all of which have been around, in their pure state, for a long time. In the good old swing era the very same blues the kids are accepting today were well done by the big bands, had strong lyrics and, in my book, made a finer sound than we've heard for some time. The best combination of tenor sax, guitar, bass, piano and drums in the business can't come up with that sort of

sound. Yet the same, exciting "riffs" which are the trade-mark of such small groups can be arranged for any first-class, big-band brass and reed sections.

What's more, the kids will buy it, -intelligent lyric and all! That's not a guess on my part but an actual experience. Some years ago I recorded a simple, pleasant, blues-like song for a small, independent label. The band was the usual five-piece combination of which we have spoken. Within their limitations of number and sound, they were very good. The recording was a success in the Rock 'n' Roll field but received little approval from the "pop" field-a far broader area of the market. About two years later. I re-recorded the same song, in the same way, with orchestration very much the sameexcept that it was with a big band. In no time at all it was on the Hit Parade. Not only the same kids bought the second recording as the first, but it proved highly acceptable to a much larger group of people. The song was After the Lights Go Down Low.

I'm a blues man myself, and believe that this pure American style has been responsible for many if not most of our better pop songs, as well as a few recognized symphonic compositions. One of these days the "big beat" and the hillbilly influence will fade from our pop music and, with the wonderful quality of our big bands, we'll start again to build our songs out of the material from which we started.

The music business—including the disc jockeys and the kids—has been good to me and I'll go along with it as it goes. But I'll be happy when I hear bigger, better sound and lyrics that make sense.

Al Hibbler is one of the most popular of our contemporary singers, on records as well as in personal appearances and on the air. Among his successful Decca recordings are the famous "Unchained Melody," which first made his name a household word, "Trees," "Daybreak," "He" and "Stella by Starlight." The sales of these discs have been enormous.

# ADVERTISING AWARDS

THE American Music Conference has announced that its eighth annual Advertising Awards Competition to encourage the effective use of music as an advertising theme will close January 21, 1958.

Any advertisement printed in a magazine, newspaper, business publication, company publication, or other publication in 1957, or any outdoor ad such as a billboard, truck poster, spectacular, or other, is eligible for the contest. The advertisement must employ a musical theme and must promote a non-musical product. The awards will be announced April 15, 1958.

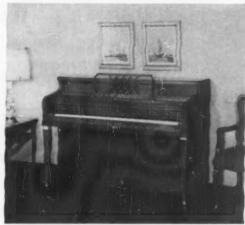
The American Music Conference, a public service organization devoted to increasing amateur musical activity, sponsors the advertising competition as a part of its program. AMC will present certificate awards for the advertisement or advertising series named best by the judging committee. Certificates will go to the advertiser, the advertising agency and the account executive, art director and copywriter who prepared and produced the ad.

Entries will be judged on the basis of their excellence as advertisements, the effectiveness of their use of music as a theme, and their contribution to advancement of public interest in musical activity.

Entries should be accomplished by brief information on the advertising agency, on the personnel who prepared the ad copy and art work, the name and address of the advertiser and the media used. They should be sent to the Advertising Awards Committee, American Music Conference, c/o The Philip Lesly Company, 100 West Monroe Street, Chicago 3, Illinois.

Last year's award winner was The Equitable Life Assurance Society of the U. S., New York (Kenyon & Eckhardt, Inc., Agency).

James H. Sutcliffe, a native of Soochow, China, who has studied in the United States, has been appointed to the faculty of Duquesne University School of Music as an assistant professor of theory. He will also serve as director of Duquesne's Opera Workshop.







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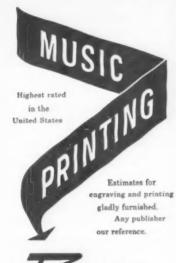
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# SEP WINNER, — TEACHER AND COMPOSER

(Continued from page 30)

John Sanderson and Henry Haverstick, lovers and teachers of the classics; Rembrandt Peale, the artist, and his son; and president John S. Hart, himself a master in the art of teaching, an inspiring writer, and a top classical scholar.

Music had not yet found its way into the schools, but it had the strong encouragement of Professor Hart. Young Winner had talent, and a teacher was soon found in the person of Leopold Meignen (1793-1873). Meignen was a graduate of the Paris Conservatory, a member of the Philadelphia Musical Fund Society and Orchestra (established in 1820), and most popular as a conductor and instrumental teacher.

# Earning a Living

Those were busy days for Sep Winner. He learned and played the best of the classics, but he had to earn his own way. His father was a good man, beloved by his wife and family, but he had a weakness for the "social glass," and poverty was never far from his door. So we read that Septimus labored, learning many instruments, writing many arrangements, and playing for many affairs: hops, balls, lodges, and later with the Musical Fund Orchestra. In addition he had private pupils. In 1847 he married Hannah Jane Guyer and opened his own music shop at 345 North 3rd Street in Philadelphia. It was here that he started the publication of the series of instruction books known as the Eureka Method that ultimately gained him a livelihood and fame in the field of music education. It was from one of these that this writer learned the first steps in the violin that he still plays, with always a fond remembrance of his first teacher and near neighbor at 18th and Columbia Avenue. Many famous musicians had a start like this with Sep Winner. Dr. Henry Gordon Thunder recalls some of them among the players in his pioneer Philadelphia Orchestra before 1900. With the Philadelphia Brass Band and with lesser organizations Winner played sometimes at local affairs, and sometimes for visiting celebrities such as Henry

Clay, John Quincy Adams, Zachary Taylor and Jenny Lind.

But Septimus Winner was also a poet. He saw much of the beauty of nature as a boy in the Wyoming Valley. He saw much of pathos in the city. He spent much of his life in the region of Franklin Square, where culture and poverty were always in view. Often he adopted the name "Alice Hawthorne" and gave expression to his poetic nature in popular song. He soon had people singing How Sweet Are the Roses (published by Lee and Walker, with scant return to the composer). His tender compassion for an orphan child led to the song; What Is Home Without a Mother?. Memories of boyhood brought forth My Cottage Home. His boyhood faith, enlightened under the inspiration of his great teacher, John Seelv Hart, found expression in the sacred songs, Whispering Hope and Thou Knowest That I Love Thee.

It was the "impending crisis" of the Civil War that turned his attention to the South. In 1854, shortly after the birth of his son, James Gibson, while Winner was working in his music shop, a beggar, a colored boy, came by, whistling a tune. It had a "southern ring" to it. Winner called to the boy and in a few minutes had transcribed a new melody, with fitting "Southern" words: Listen to the Mocking Bird. To the composer it was a simple thing. He promptly employed "whistling Dick" as errand boy, but he sold his song to Lee and Walker for just five dollars. He never dreamed that soon the world would be singing it, including the young Prince of Wales (later Edward VII); that 20,000,000 copies would be sold, making a fortune for the publishers; and that he should receive this tribute from President Lincoln: "It is a real song. It is as sincere and sweet as the laughter of a little girl at play." And the President was right. Winner was a lover of children, as seen in 1864, when for the pleasure of a children's party he wrote Ten Little

But 1864 was a time of war and political tensions. Sep Winner was a Democrat. He favored the election of George B. McClellan to succeed Lincoln. He knew that McClellan had failed to capture Richmond and had been too indecisive after the battle of Antietam; but he also heard the plaudits of McClellan's soldiers, and the demand to "give us back our little Mac"

Winner took up the slogan, and from it made a stirring song: Give Us Back Our Old Commander. This only added fuel to the flame. It became a rallying song in the camps. For a time mutiny was threatened among McClellan's veterans, Secretary Stanton ordered its immediate suppression and Winner's arrest for sedition. However, Lincoln was reelected, the composer was forgiven, and the song was heard no morenot until a later occasion, when it was revived in a campaign to elect Grant for a third term.

# **Expanding Activity**

The years passed. The Winner business prospered. A department was added for pianos and organs. The son, James Gibson Winner, also a violinist, became manager of the Columbia Avenue shop, while the father continued to maintain his residence and studio. Here were written many of the poems which the author called Cogitations of a Crank at Three-Score Years and Ten, and which were published posthumously by William C. Claghorn in 1903.

We come to the last page of our diary. The date is November 22. 1902. The new Central High School for boys, complete with Norman architecture and astronomical observatory, is being dedicated. There is a huge crowd, the City Fathers, the Boad of Education, military bands, a student body of 1500, a master faculty, and a distinguished body of alumni. Dr. J. Duncan Spaeth is Master of Ceremonies: for the speaker of the day is the President of the United States. Theodore Roosevelt. Your writer is among the cheering students; and among the cheering Alumni is Septimus Winner. With a great school he too has scored a triumph and reached his goal. His diary closes. Sep Winner died that same afternoon; but his Mocking Bird continues to sing his Requiem and there is Whispering Hope for all who listen.

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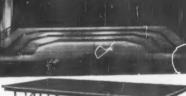
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# CREATING MUSIC WITH CHILDREN

(Continued from page 36)

expression in the other arts,-drama, dance, art,-to music.

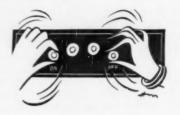
The teacher is the key person in a creative classroom. Through her encouragment and guidance, through her interest and enthusiasm she will find creative activity abounding among the children.

How do we encourage creative expression in a child? By giving our attention, by listening, by a nod of approval, by looking at the child, by spending time with him, and above all by sincere praise and appreciation of his efforts.

If we wish to find the creative approach in teaching, we study the child. He is important. He is the one who needs the fun of doing, of discovering, of trying out his ideas. A creative teacher does not need to say, "Here, do this," "Do this, this way," or "Now, we shall all do this, like this." She does not need to direct or show children how to express themselves. She may help them master the skill of what they are trying to do, but need never do their thinking or expressing for them. Instead, she will ask leading questions to help the child think and find a way to express what he feels.

To further a creative program in the classroom, the teacher will do the following: maintain a stimulating environment; offer a wide range of experiences; show enthusiasm, and sometimes participate actively; present ways of mastering skills when needed: praise efforts and ideas; take time, if necessary, to evaluate expression; utilize the child's interest as a means of motivation and provide a pleasant, informal atmosphere in which the child feels secure and free. Perhaps the most important technique for which the teacher will strive is the ability to recognize and use those moments when the lighted faces of the children reveal their interest and desire to create.

To be a successful teacher one should be well informed, enthusiastic and confident. Only when one possesses these attributes can one relax and enjoy music experiences or any general learning experiences with children. How can one acquire these? Four things the teacher can do to



help himself are the following: build a repertoire of good songs to interpret to boys and girls, either by voice or recordings, or with the help of a melody instrument; find something to do well, such as interpreting music through singing, listening, playing instruments, or moving to music, singing, playing rhythm or tonal instruments, reading the words of a poem to a song; use resource people, such as a consultant in music education, secondary school music teachers, instrumental music teachers, parents who are musical, musicians in the community; study the individual child to discover the capabilities of each in various music activities.

The creative approach to learning is as important in individual study as in the classroom. Fortunate is the child whose parents have found a teacher who understands children, their interest in self-expression, their creative talents, and who uses modern creative ways of teaching, rather than the old, formal, stereotyped method. Children should continue to have fun and enjoyment in music during their individual study. They should be given an opportunity to use their talents informally in the home and in the classroom.

It is the natural urge of all children to explore the wonderful world in which they live. Children are continually exploring sounds in their environment, and experimenting with tones and rhythms on simple instruments. Color and design are part of a child's world. His art experiences in the classroom include painting, drawing, and working with clay, and these are media through which he can express his personal thinking or feeling, individually. Or he may share with a group of children in the planning and achieving of a wall picture or mural, Creative

dramatics, the acting out of a story or song or poem, help the child to express his ideas or feelings, to identify himself with well-loved characters through creative play. Or he may wish to re-live or tell a story through creative rhythnic movement and dance.

There are many ways in which we can tell a story, or share experiences we have had. We can tell a story in sound, by means of singing or playing. We can tell a story in color and design, painting or modeling our ideas. We can tell a story with our bodies, acting out or moving in rhythm through space.

Our aim in the classroom is to have children love the creative arts. If we are to study Mexico or the Indian, let us have the children weave, work with clay, sing, dance, make maps, paint, dramatize the daily lives of these people, or events from their history, or act out stories about them. This way the children gain a better understanding of another culture than by merely reading books or keeping notebooks.

By our teaching we often set up so many structures that we are apt to stifle the creative thinking and expression of the children. We sometimes try to specialize and improve and give skills too much and too early to children. Let us not direct and give so much structure to children that by the time they are twelve, thirteen, or fourteen years of age they do only what they feel the teacher wants them to do, and thus please only the teacher. By the time children are in the sixth grade they should be relating literature, music, art, drama, dance and the language arts. Let us use every means we can find, and grasp every opportunity we see to help children to explore, to think creatively, to bloom.

Music is the language of all people of all ages together. Music is as old as the story of man, for man, like the child, has made music through the ages, when he is happy, when he works, when he plays, when he joins others in group activities or festivities. Music and childhood go hand in hand, for music begins with the child. A happy child is a singing child. Listen to his songs, his chants, his joyous sounds and rhythms, and give him courage to dare to express what he has to say.

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# Teacher or Performer

# ... Which?

# JACK DOLPH

SEVEN years ago Music Journal set out to learn something about student-teacher relationships in music. We collected, examined and correlated completely confidential reports from thirty-six hundred teenagers across the country. Six years ago, this month, the results were published in these pages. After creating something of a stir in the profession, they have probably been forgotten.

It was impossible, however, to forget the implications of that study. They were clear and challenging. Too many of the unfavorable (25%) reports reflected student-teacher attitudes which would be improbable—and unacceptable—in other areas of education. It was impossible to avoid the inference that many teachers, completely qualified technically, were unqualified, personally, for music education.

While this was hardly startling news, some aspects of it puzzled those of us who did the research. Why is it, we wondered, that a talented, enthusiastic individual can study for years under our splendid educational system, pass all the carefully fashioned technical and occupational tests with flying colors—only to find himself vaguely dissatisfied and unhappy with his chosen profession?

The usual rationalizations—lack of drive, deterioration of interest and "personal problems"—seemed to have some validity but not enough. It takes considerable drive and sustained interest to complete an education in music and, where "personal problems" are concerned, it would seem natural to lose them in hard work. Somewhere along the line music education was missing the bus—was failing to take into account

factors in the individual student which could not be uncovered by the tests and examinations accepted as standard.

It was then—a year or so after the original national study had been completed—that Music Journal discovered that Stanford University had been concerned with the same problem, in other areas of occupation, for some thirty years. Stanford's Dr. Edward K. Strong, Jr., one of America's foremost vocational authorities, had found the condition to exist in every occupation he had studied and had set about solving it from a completely new viewpoint.

# The Human Side

Dr. Strong reasoned that, whatever test might eventually be used to determine these mysteriously missing qualifications, it would not be concerned with the techniques, procedures or even the background knowledge of the professions studied. These had been thoroughly and rather accurately measured for most of the highly trained areas of human endeavor. The misfits-if that is not too strong a word-somehow slipped through such screening and went on to live unhappily with their associates, their patients clients . . . or students. Perhaps, ite thought, we have evaluated our young people thoroughly enough as professionals but less than thoroughly as people. Perhaps these youngsters who fail have too little in common with their professional environment and their professional associates.

From that point it was but a step to the idea that, possibly, the happy well-adjusted professionals in any field might well have a pattern of



common interests and tastes *outside* that field. If such a pattern existed, a young person showing a similar pattern could well be expected to gain a sense of *belonging* to the life and, conversely, one who showed a varying pattern might feel restless—or even rejected.

Many years before the music profession thought to ask Stanford about it — through Music Journal — Dr. Strong's Vocational Interest Research had become standard procedure with educational institutions, vocational counsellors and industrial management everywhere. The only reason music was never included in the more than forty occupations studied was that it had never been requested —or backed by sufficient funds to make the research possible. Music Journal did both.

The methods used in obtaining criterion groups—the "successful" performing musicians and music educators of both sexes, sixteen hundred in all—were set forth in these pages in September of 1952. We shall not repeat them in the interest of brevity.

What is important about this research is that music people made one of the "tightest" and most distinctive patterns of interest (outside music, please remember) ever disclosed in the long history of the Stanford study. More importantly at the moment, the performing musi-

(Continued on page 95)

# The Musicians' Club of America

# MYRTLE E. ASHWORTH

HERE is nothing like it anywhere else in the world. "It" is the cultural center and home for retired musicians in Coral Gables, Florida, owned and operated by the Musicians Club of America, a national organization, endorsed by the National Federation of Music Clubs. It is the fulfilment of a long-time dream of Dr. Bertha Foster, deanemeritus of the University of Miami School of Music, former owner of the Miami Conservatory of Music, a pioneer in the music life of this area and a nationally known organist. After years of planning and work a beautiful home has been established where retired musicians in all fields of music may find a haven amid surroundings which will keep them happy and where they may keep alive interest in their art. Through the generosity of friends an endowment has been started to enable the Club to take care of the many musicians who reach later years with very small incomes.

Bertha Foster's dream began to take form back in 1939 when her good friends, Mr. and Mrs. John F. Warwick, became interested and gave the embryo club twenty-five acres of land south of Miami for a colony-type home. With commendable foresight, the club, which had just been incorporated as a non-profit organization, bought ten additional acres for a small sum. Then Dr. Foster first secured the endorsement of the Florida State music Teachers Association and began a nation-wide campaign for members

which resulted in between two and three thousand persons from every state and Canada joining. Later the music clubs became interested and the National Federation has put this project on its rating sheet.

As time went on it was found that the acreage was too far from the center of things to be feasible for older people, and the pleasant home then occupied on Brickell Avenue in Miami was too small, so, through the sale of a part of the acreage, which had recently increased in value, the Coral Gables Inn was purchased and the Club moved here in 1955.

The late Mrs. H. Winfield Chapin of Syracuse, N. Y. was extremely interested in the club and, recognizing its potentialities as a cultural



Bertha Foster
—Photo by Sarli

center, gave money for the construction of a music room addition to the building. This is called the Dixie room in honor of Mrs. Chapin's father, Col. W. H. Arnold, a band leader in Birmingham, Alabama, who heard the tune Dixie hummed by one of his bandsmen, arranged it for the band and played it at the inauguration of Jefferson Davis. Thus probably one of the most famous of tunes was given to the world and skyrocketed to popularity. Mrs. Chapin also remembered the Club with a substantial bequest in her will.

The Dixie room is in constant use by Music Clubs and cultural organizations sponsored by members of the club. Every Sunday afternoon an informal musicale and tea gives an opportunity for young artists to be heard by a discriminating audience of music lovers and to get acquainted with nationally known performers who frequently appear. Recently the remainder of the acreage has been sold to good advantage and this will start the endowment which is so essential to the success of the club's idea and will permit further expansion of the property.

So long as there is space available, members of the club may come and stay for vacations and many take advantage of this, with the result that during the winter interesting and well known figures of the music world are guests. All professional musicians are eligible for membership and music lovers also may join by making a donation to the cause. Gifts are tax deductible.

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# STARTING THE INSTRUMENTAL PROGRAM

(Continued from page 20)

apparently realizing that the average child in the string group is there for fun; he wants to enjoy the activity. It is possible to bring in technique as a by-product of interesting and developmental musical experiences based on a solid program of selling and promoting the string program. The teacher should never lose sight of the basic tenets of music education, that the activity should be interesting and enjoyable, that drill should arise from the mutual effort of the children desiring to improve their playing ability in order to perform better individually and collectively.

## Choice of Music

It is a typical case in point that the string teacher might be asked by his grade school string orchestra to play the Hot Canary rather than the cadenza from the Mendelssohn E Minor Concerto. Part of a logical selling program, in fact based on one of the tenets of music education, would suggest that the teacher play it for the group! In a few words, the strings need not only a head starteven if it be only a year-but also a rejuvenated selling program, based on a well-rounded sequence of planned group rehearsals, developing through choice of music that will appeal to children, and culminating in the public opportunity for the children to show what they have learned.

Having concluded that in terms of ultimate objectives the teacher will start his string program first, he should next decide when he will start it; in what grade? This is a much debated topic, depending upon many related factors. Assuming that this is a one-music-teacher school, in which there has been a percussion band in at least grades one and two and a melody instrument class in grade three (both taught by the classroom teachers), and assuming further that the instrumental teacher has at least a basic background in strings (i.e., that he can demonstrate primary fingering and bowing on all the string instruments in the first position, including first and half position for the string bass), this

music teacher should start his string program in the fourth grade as a natural outgrowth of the melody instrument class. If there be no melody instrument class and the desire is to start one as part of the "talent finder" program, such a class should be started in the fourth grade, with the string program begun just a few weeks later. It is, of course, recommended that any teacher who does not play these instruments as a "major" should urge the young pupils to study privately with an authorized teacher in the vicinity. who will give the pupils the basic technique while the ensemble program becomes the school teacher's responsibility.

Some music educators, on the other hand, have deferred string training until the junior high years, at which time proper classification of applicants, good teacher qualifications and a favorable school system have developed the program faster than the slower start in the early grades. And there are some good methods that actually advocate such a practice. It is the feeling of this author, however, that an earlier start is better for the strings in the typical small school, so that the instruments of the band can be integrated with them as soon as possible. By planning the whole program early, the director can provide a well-rounded instrumentation at the junior high

Not so long ago a child often took up the violin or clarinet simply because "father found the old instrument in the attic, and he said I might as well use it!" To be sure, many competent violinists and clarinetists were "born" in that manner; however, in the mid-twentieth century it is assumed that a music teacher might be able to make a more scientific approach to the selection and classification of applicants for his instrumental group than that of pure chance.

What are the aims of higher selectivity of string players? Because of the greater length of time needed to train a string player, because of mortality due to faulty classification of a child as a string player, because of trends in keeping with the Psychol-

ogy of Music, because of the general need for greater efficiency in the development of string programs, because of the child's need for proper advice, a concept of testing and screening for classification purposes is necessary.

Broadly considered, music tests can be divided into aptitude and achievement, where the former attempts to predict the capacity to succeed in music, and the latter reveals the accomplishment of a child in a specific area of music study after a given length of time. In the opinion of this author, we are interested in the intermediate grades primarily in "power," or the child's innate capacity to learn music, given favorable circumstances. It seems to be of less merit to attempt to gauge, for instance, a fourth grader's achievement in the acquisition of elementary musical symbols and terminology than it is to measure his capacity for learning music in order to help the teacher decide whether the child should be encouraged to study strings.

Since it is so simple to administer a music aptitude battery and because of its many advantages and applications, there is every reason why the teacher should devote one day early in each year to the administration of such tests and the faithful evaluation and utilization of the results to the benefit of students, parents, school and community.

Armed with at least the basic essentials of aptitude testing and a fundamental concept of classification, the teacher is now ready to undertake his recruiting program.

A new oboe fingering chart, authored by Lester Merton, has been prepared by Martin Freres Woodwinds, of New York City. A student's pocket edition, for home and desk use, will also be made available. Music educators may obtain samples of the chart either from their local Martin Freres dealer or directly from that company's New York office.



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# THIS IS CALYPSO

(Continued from page 33)

of Franklin D. Roosevelt, Princess Margaret and Bing Crosby, while the Graf Zeppelin was another "personality" so honored. Geoffrey Holder, a Trinidadian who is pretty good at Calypso himself, and now lives in New York, brought his bride to Port of Spain and the boys at the Lotus, a popular Calypso restaurant and night club, sang to them: "We can see what he see in she, But we don't see what she see in he." Only recently, I welcomed NBC's Fitzgerald Smith to Trinidad with a Calvpso subsequently titled Teach dem de Real Calypso, with the chorus:

"Tell dem, tell dem for we,

Shout it all over de N. B. C. We want de whole U. S. A. to know

What is de real Creole Calypso." Mr. Smith was especially amused by the second verse, in which I had a chance to assert my belief that only a Trinidadian can sing genuine Calypso:

"Belafonte making a pappyshow, He trying to sing our Calypso, Bob Mitchum we agree can really

But he can't sing at all and that's a fact.

Harry and Bob we want you to

You don't know a dam (ting) about Calypso."

In fact, you don't even have to be a famous personality to have a Calypso sung to you when you're a tourist in Trinidad. Strolling Calypsonians meet all the ships, or can be contacted through hotels and clubs, and a small donation will bring forth a Calypso for you alone. What would be a finer souvenir than to take the boys to the recording station and have them put it on a record for you? It can be easily done in Port of Spain, all year round.

# Calypso Carnival

By all means come to Trinidad, and best of all, come if you can at Carnival time, for then you will hear our Calypsonians at their tip-top form. In the "tents"-which are usually improvised halls of boards, with stages and wooden chairs or benches, carrying on the tradition of palmthatched back yard huts where the chantwells and their followers used to gather-groups of Calypsonians and bands loosely organized as "Brigades" take their turns night after night from January until the two days of Carnival just before Ash Wednesday, before crowds of followers who pay a small admission fee for the privilege of hearing these warmups. You will notice that the Calypsonian always wears a hat when he



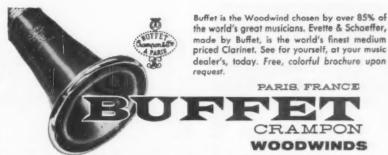
-Photo by Charles Allmon, Trinidad & Tobago Tourist Board

sings, and that all the Calypsonians have names and titles by which they are always known. Among those currently singing are Mighty Cobra, Mighty Spoiler, Viking, Lord Pretender, Lord Melody, Mighty Sparrow, Mighty Spitfire (noted for his "road marches" which are the popular Calypsos to which all Port of Spain "jumps up" during Carnival), Young Killer, Lord Eisenhower and Small Island Pride, a native of Grenada, who got his name by popular acclaim one night, right in the tent, when he leaped to the stage to extemporize a protest to Lord Beginner's Small Island Go Back Where You Come From.

# Calypso "War"

At the end of the evening comes the "picong"—a war in Calypso between the individual singers of groups of competitors which often brings out the wittiest lyrics of all. No holds are barred when the boys start "serenading" each other with picong, but still the good Calypsonians avoid profanity and obscenity, no matter how bitter their invective becomes. This is a war of words and wits you'll never see anywhere but in Trinidad.

And finally comes Carnival, the great Bacchanal, where Calvpso is King and the best Calvpsonian becomes King Carnival. Oh, now you will hear the great Calypsos, for no matter where in the world he may be-in England or Canada or the U.S.A. or touring the other islands in engagements-every Trinidad Calypsonian does his best to get to Port of Spain for Carnival. Now you will hear the steel bands, now you will see the parades and the masks and the costumes that have been made at such cost in deepest secret for the past months; now you will join all Trinidad as it "jumps up" through the streets from Marine Square to the Savannah. Now you will see Iouvay, the official opening of the last day of Carnival on Shrove Tuesday, and you'll still be jumping-up at "last lap," the very end of Carnival at midnight when the church bells chime. Now you'll really know Calypso and Trinidad and the joy of living. Man, vou'll never forget it! >>>



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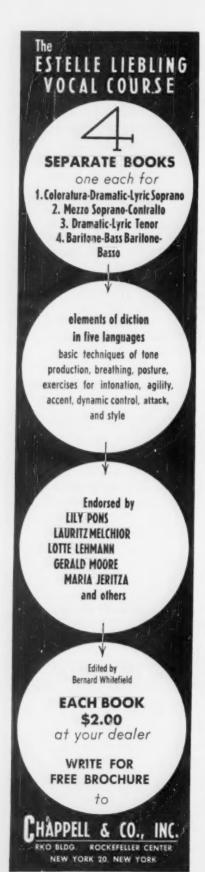
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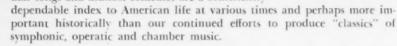
# In and Out of Tune



SIGMUND SPAETH

W RITERS on the music of America are still plentiful, and the subject seems to exert an endless fascination for readers as well as interpreters. Recently it has become more and more common for such books to deal simultaneously with our "serious" and our "popular" composers, with generous attention also to what may be considered American folk-music.

This double entry system has its value, in view of the increasingly faint dividing-line between the two types of composition, and especially as it is now generally agreed that America's popular songs and musical comedies are a consistently



IN addition to books dealing with American music in general, we have had a number of publications concentrating on individual phases such as jazz, the Blues, modernism and the romantic school, collections of songs with comments, reminiscences of publishers, composers, soloists and band leaders, and even biographies of such outstanding figures as Stephen Foster, George Gershwin, Edward MacDowell, Victor Herbert, Irving Berlin and Richard Rodgers.

With all this material already available in print, it may seem strange that writers go right on finding something to say about some angle of music in America. John Tasker Howard, who wrote the highly respected volume, Our American Music, as well as Our Contemporary Composers and a life of Stephen Foster, has now brought out a Short History of American Music (Crowell) for use in our schools and colleges. Maxwell Marcuse, a New York business man with an enthusiasm for Americana of all kinds and a well developed gift for research, has enough material in manuscript to make several good-sized books, mostly dealing with our popular music of the past, and still in search of the right publisher.

THAT well known creator of best-sellers, Elliot Paul, who supplied Jerome Kern with a song title in The Last Time I Saw Paris, has just come out with a rather strange work called That Crazy American Music, which is both stimulating and provocative (Bobbs-Merrill). Unfortunately Mr. Paul is guilty of some strange errors, such as calling Cosima Wagner the daughter instead of the wife of Hans von Bülow (her father was Franz Liszt), crediting the familiar song, Come Home, Father, to George Root instead of Henry C. Work, and chiding the Metropolitan Opera for its "complete brush-off" of Menotti, whereas this organization actually produced two of his earliest operas. Mr. Paul also wastes a lot of space telling the plots of well known operas, but when he gets to jazz in his later pages he is definitely informative.

Gilbert Chase was responsible for the voluminous America's Music two years ago (McGraw-Hill), and that prolific author, David Ewen, has recently offered a "Panorama" of American compositions, mostly of the lighter type (Prentice-Hall), both organizing the materials of earlier interpreters, including this columnist's History of Popular Music in America (Random House), still apparently the stand-by of the disc jockeys.

There is room for all of these books and, it may be hoped, an audience as well. The important fact is that America has gradually developed an honest and inquiring interest in its own music.

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# MUSIC FOR FUN BUT NOT AS A JOKE

(Continued from page 56)

the high school music organizations around the country today, struggling with intonation problems which should have been solved by in-tune musical participation in the elementary grades. Can we afford not to worry about these out-of-tune instruments being used in our elementary classrooms?

We have discovered the word enrichment of musical activities as an excuse for not being able to promote a true musical experience with music as it is. True, enrichment of some compositions adds interest, especially if the composition is musically anaemic to begin with. Or it may be that we are not musical enough to discover the musicality inherent in the composition, so we turn to the novelty of "enrichment." Certain workshop leaders give the impression that every song (or nearly every song) should have some enrichment either by gestures, or movement, or "noise." In fact, there are some books just full of ideas for enrichment. However, music that is worthy of bearing the name, and of demanding time in our crowded schedules, should be able to stand in performance by itself, not necessarily needing "enrichment" to add interest. Music should be selected for its musicality, for its expressiveness, for its ability to "say something." Then the teacher must be musical enough to lead the students into expressing this musicality, and allow the music to "speak for itself," without any distractions of "enrichment" activities. Much of the time children are more fascinated by the enrichment activities than they are by the music itself, just as many persons are more fascinated by the mechanical manipulation of an instrument than in the making of music through that instrument. Enrichment, at times, may be very good, but advocates of this kind of activity for all musical endeavors are admitting their meager musicianship. Children should be sold on the music itself, not on extra-musical activities.

So far we have dealt primarily with the elementary situation, but there is another phenomenon, hard to explain, on the musical scene. This is the entertainer-conductor,-

the conductor who gets in the way of the music by putting on a good show for the audience and the performers. This "jokester" seems to occur on every level of public school work, but most especially on the high school level, and occasionally on the college level. Instead of enjoving the making of beautiful music, his organization enjoys his stock of jokes, clever sayings, or antics on the podium. He is never quite capable of allowing the music to reveal itself to the students through him, but rather he must resort to beating his chest, jumping off the podium, yelling "Mama Mia" or some such charm words in order to arouse some sort of feeling in his group. Histrionics of this sort, whether in rehearsal or at a concert, seldom produce musical experiences. Reveal to the chorus, through musical insight demonstrated by economy of movement and talk, what the music has to say, and true musical beauty will result. Allow the music to speak for itself, without getting in its way, and the students will make music whether the conductor is there or not. Music sets its own discipline, and good musical performers are compelled to sing or play their best because the music demands it, not an acrobat on the podium.

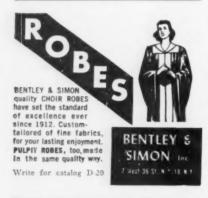
Music is a wonderfully rewarding art, but it must be taken seriously, and when it is taken seriously so that musical growth results, then it becomes fun. We do things willingly when we enjoy them, but we must feel that progress is being made. Anything soon becomes a joke of which we grow tired if we feel we never progress or grow. Children sense it, and performing organizations reveal it. Let's gear our musical experiences to the promotion of serious music-lovers who enjoy it because it is fun! >>>

Richard Blum, former first violist with the San Antonio and Dallas symphony orchestras, has joined the University of Wisconsin Pro Arte quartet. He replaces violist Bernard Milofsky as artist-in-residence and violist with the quartet.

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# MUSIC STUDENTS AND PROFESSIONALS

(Continued from page 40)

technical and musical requirements of the scores studied. After a break for lunch, provided by the University, gratis, students travel by buses to Kleinhans Music Hall, home of the Buffalo Philharmonic, for the rare treat of sitting next to and playing along with a performer of the orchestra under the batons of Maestro Krips and Associate Conductor Willis Page. The professional performers listen carefully to their voung charges and suggest phrasing and bowing and tonguing improvements.

On the evening of the first day of the workshop, a banquet is held for the young musicians at the University, with talks by members of the University staff and by professional musicians who outline some of the problems and values to be found in symphony work as a profession, Later in the evening, students attend, as guests, the Orchestra's Pop Concert.

# Minimum Expense

No fee is charged for the workshop. Students are expected to pay for meals (except lunch) transportation (to Buffalo) and Friday night lodging if necessary.

Since only a limited number of percussion, woodwind and brass players can be used in a symphony orchestra, these players must really be top-notch, and so are carefully auditioned. Because there is a comparative dearth of string players, all of these are encouraged to participate, but are auditioned for seating in the first or second violin sections.

Who carries the burden of financing such a venture? By sharing the costs between the University and the Buffalo Philharmonic Orchestra, these workshops are carried through to completion. The University provides the cost of instruction at sectional rehearsals, lunches and transportation, while the Orchestra Society pays for rehearsal time of the musicians. The conductors contribute their services.

In addition to the vocational-educational value of such workshops for school musicians, there are concomitant values that accrue from such a

program. The voung musicians, most of whom will not become professionals, are gaining insight into the problems of maintaining such an important cultural activity in a community. As adult citizens, they will be intimately aware of what it takes to make a symphony orchestra become part of the community, and are more likely to become active subscribers and financial supporters. Their parents are also brought into closer contact with such activity through discussions at home about the experiences of the children, and indubitably take a stronger interest in musical activities in the community to enrich their own lives as well.

In-service music teachers find that the students who participate in this program return to their own school orchestras with a new concept of discipline, of tonal beauty, of rhythmic precision, of nuance and shading, and, as a result, raise the level of performance for the entire group. The teachers who come to the rehearsals leave with new ideas and inspiration for perfecting the techniques of their own school orchest-

The professional musicians are becoming aware of the good work being done by music teachers in the public schools, and this makes for a better rapport between the professional performer and the music educator.

The University Administration becomes more keenly aware of the value of the Music Department not only as a service on the campus in bringing instruction in applied, theoretical, musicological and educational courses in music to its students, but as a community-centered activity interested in enriching the lives of other young people as well.

The Music Department benefits by discovering talented and interested high school students who may wish to follow a musical career. Through its scholarship program it discovers talent which is worth fostering and supporting. Through sponsoring such workshops, the performance level of school musicians is being raised considerably, and the cause of music education is being furthered in many respects.

It is hoped that there are other communities which will carry out such a workshop program. Everyone stands to benefit from such activities, and the cost financially is small compared to the values which accrue to the individuals and communities participating.

# DO WE "TRAIN" OR "EDUCATE" THEM?

(Continued from page 46)

ample, in the string instruments than there was a few years ago. Perhaps the day is not too far distant when a school will receive equal public acclaim for having a fine orchestra as for a good marching band. The quality of our band music seems to be gradually improving and certainly our school choral groups present many fine performances of our greatest choral literature.

Yet, at a time when it seems obvious that our country has suffered a set-back in scientific accomplishment, and there is a great hue and cry in the nation's press for an increased emphasis on education in scientific fields, we need to be certain that we are doing the very best we can in our field in order to insure that an improvement in scientific education is not accomplished at the expense of music and the other arts.

What can be done to "educate" our students instead of merely "training" them? First of all, throughout our program, let's improve the quality of the music we teach. Much of the music that is played by our bands is not of a very high quality. Band directors complain that good music is hard to locate or is too difficult for their groups to play, Good, playable music is available for a band director who searches for it, however; and if bandmen insisted on playing only good music, the publishers would print more of it. Fine contemporary composers should be further encouraged to write music for band that is within the technical grasp of school band players.

Band directors should also examine their philosophies concerning their marching activities. If the band's principal raison d'etre is marching, then it surely is on a

shaky foundation. Fine music that is well played should be the foundation for the band's existence. Marching activities should be kept in a sensible role that is predicated on the group's ability to sound good. If this were true, perhaps more band members would want to continue playing in a band when they leave high school.

Our other musical groups should also be based on good music that is well performed. Perhaps there is too much emphasis on popular music in many choral programs. Of course the students like it; almost everyone does. A certain amount of popular music is appropriate in the repertoire of a school choral group, but it should not form the foundation for the repertoire. That function should be filled by the very finest choral music that the group is capable of performing.

In the field of elementary vocal music the word "train" and its partner "drill" have already been declared dead. The latest philosophy in this area states that music study should not aim at the building of skills but rather should aim at the development of an understanding and appreciation of fine music. Those of us who are not experts in this field can only say "Amen" and wish that the same philosophy were current in secondary instrumental and choral circles.

Actually the two aims are not as divergent as it might seem. A student who has been "educated" to understand good music will gain the necessary skills because he will see that he has to have them. On the other hand, acquiring the skills will be of little benefit to a student who hates music.

All of our music teaching should be dominated by the goal of teaching boys and girls to know and love good music. In order to do this, we must do more than "train" them; we must "educate" them.

C. G. Conn, Ltd., of Elkhart, Indiana, has announced the appointment of Frank Konn as advertising manager and Coles A. Doty, Jr. to the newly-created post of director of educational services for the band instrument division. L. W. Echols is the new export manager handling foreign service.



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### LET'S HEAR OUR HERITAGE

(Continued from page 48)

approbation of the opera-house gallery. It was used in the churches and in the communities for purposes that were immediate and obvious to those who created it and those who used

Why do we not hear more of this music in school and college recitals and concerts? One excuse is that not very much of it is available in modern editions. Yet there is enough of William Billings' choral music available to fill an entire evening's program. (Whether or not an entire program of Billings' music would be generally appealing to an audience is another matter.) The point is that at least some of this vast literature is readily available. Several publishers' catalogs carry titles by one or more of the composers mentioned earlier. The Moravian Music Foundation currently is publishing the complete works of the early Moravian composers in America.

### Music Available

If the paucity of music by seventeenth and eighteenth-century American composers in modern editions is considered acute, that is still no hindrance. Libraries in the United States contain more original sources of this material than any one performer would normally need. And one does not need to be a scholar to obtain its use. Photostatic or microfilmed copies of these works are relatively easy to obtain.

Oscar Sonneck's Bibliography of Early American Secular Music and Allen Brinton's Bibliography of Early Religious American Music both list composers, titles and locations of individual works and collections in a large number of libraries in this country.

The transcription of most of the works is a simple matter. And there is hardly one of them so complex as to preclude its use even by inexperienced performers. Moreover, the delight one can find in merely seeking out the material is rewarding in itself.

The interpretation of early American music poses almost no problems at all. But some historical background and biography are necessary for a sound interpretive scheme, and these are provided by several books, including Gilbert Chase's America's Music, John Tasker Howard's Our American Music and Percy Scholes' The Puritans and Their Music in England and New England. The biographical notes found in R. F. Goldman's Landmarks in Early American Music also are valuable.

In addition, one may consult some of the early collections and anthologies, such as Supply Belcher's The Harmony of Maine, in which are found detailed instructions for the interpretation of notation and the establishment of proper tempos. These little treatises, of course, are a little more difficult to piece together in the aggregate in order to provide a general basis for performance. Nevertheless, they are fascinating to read.

The usefulness of this relatively untapped body of musical Americana should be evident. In the schools its use can readily be correlated with studies in American history. Even more logical would be its use in the services of certain Protestant churches in the United States.

Above and beyond any purely artistic value this music may possess, we should be proud that it flourished in our own environment, albeit in another century. By no means is all of it of great importance, from a purely artistic standpoint. But all of it is truly ours, and we should demonstrate our pride in it by performing it more often. >>>

Edward W. Seay, President of Centenary College for Women, Hackettstown, N. J., recently announced that a piano accompanist scholarship will be awarded annually to an entering freshman. This \$1250 scholarship, which will contribute toward tuition expenses and private piano study, will cover a two-year period, with renewal for the econd year subject to review by the college's Scholarship Committee. Applications for the 1958 award must be submitted by March 1st.

# MUSIC FOR EVERYONE?

(Continued from page 42)

emotionally unstable, who, you think, will benefit by a combined musical experience in the band. The band work is for the specialized few, the good students, the ones with ability and courage to face faults and work them out. This experience is for the well-adjusted, the ones who can take criticism without flinching and who can lose their "chairs" with good grace.

Give me your best, not the refuse from your teeming classrooms. Then I will give you a group that is pleasant to listen to, one that will improve the morale of the school. And, if you have some that are borderline cases or only average in ability, with the right attitude, they can become inspired to achieve greater things

than they themselves believed possible. Music is for everyone-for everyone to enjoy, that is, but not necessarily to produce. We cannot all paint pictures, we cannot all write books, but we can all enjoy these works of art.

Too often we forget about the upper level of ability in the classroom. We try to pull up the bottom group rather than develop the top,those who will become our future leaders and future teachers. These must not be embittered or discouraged in the fruitful search for learning and understanding. Too often we have let them go on by themselves while we have run around to the rear to try to whip up the laggards. Thus, we have made two mistakes: we have graduated our best students with a feeling that we have not cared about them, or even that we may have been jealous of their superior

abilities. Then, by spending so much time with the laggards, we have given them a permanent feeling of inferiority, that they needed special help, that life's problems were too difficult for them, that they were not good enough to meet the standards by themselves.

So, the band, the orchestra, the picked a cappella chorus-let these be formed from the best the school has to offer! And your other pupils? Let them do recreational singing if they will: let them listen to records and acquire a healthy respect for music literature and our heritage, even as they study the past in English and history. Let them enjoy listening and learning in groups which shall have as their easily attained goal the enjoyment of music.

This done, the specialized group may then be free to fly as high as it pleases and to enjoy a rich musical experience which would not be possible were it burdened by too democratic a sampling of abilities and attitudes. >>>

# THE EDUCATOR OR THE PERFORMER?

(Continued from page 84)

cians-those primarily engaged in public performance-showed a violently different pattern from teaching musicians-those engaged primarily in music education. Yet each group showed a strong conformity of interest of its own.

As with any research of this sort, there will be exceptions. Failure to agree in pattern of interest with the leaders of a chosen field does not necessarily imply failure in the field. It does imply that the non-agreeing individual belongs to the group from which most of the failures will come. The individual whose interests come closest to agreeing belongs to the group from which most of the successful professionals will come. The Stanford test should not be considered as a basis for final decision but, as an encouragement or a warning, it can be of the utmost value to music and music education.

It can be taken by mail and the cost and time required are negligible. To those of us who assisted with the original research it seems unbelievable that it has not been adopted as standard practice in the music field, as it has in so many others. >>>

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# THE UNAPPRECIATED ERIK SATIE

(Continued from page 44)

compositions should be welcome, since they contain comparatively few technical hurdles.

Although much of Satie's piano music is published in France by Salabert or Eschig, a considerable amount is imported and available in the United States through G. Ricordi and Co., Inc., New York, and Associated Music Publishers, New York. The Gymnopedies are printed in this country, available through the E. B. Marks Music Corporation, New York.

We must agree that Satie was an individualist, that he provoked the thinking of his contemporaries, that he held high ideals for his art, that he injected humor into his work, and that each of his works foreshadowed the lines on which French music of the last fifty years has developed. Perhaps it is not so important that the performer of today realize in detail the many facets of Satie's personality and creativity, but we should at least be aware of his significance and know and use his compositions.

The Henry Street Settlement's Music School is presenting its annual Concert Series at the Playhouse, 466 Grand Street, New York, N. Y. Forthcoming events will include a joint recital by faculty members Adelaide Bishop, soprano, and Ilse Sass, pianist, January 18: a Jewish Music Festival which will feature Elaine Sutin, violinist, Mark Olf, folk singer, and Herbert Stessin and Harvey Wedeen, duo-pianists, February 8; a staged presentation of Wolf-Ferrari's comic opera, Schooli for Fathers, performed by the Opera Workshop and Music School Orchestra, March 7, 8 and 9; and a chamber music concert, provided by Eileen Flissler, pianist, and members of the Woodwind Faculty, March 29.

Hojo Records, of Millersburg, Ohio, are issuing some special barber shop material on LP discs, using groups selected from chapters of S.P.E.B.S.Q.S.A. CHORAL Suggestions for your **Spring Festival Programs** In commemoration of the 100th anniversary of the birth of GIAon commemoration of the 100th anniversary of the offile of OTA-COMO PUCCINI-schedule a performance that will give your singers. orchestra and audience an eminently satisfying musical experience.... MESSA DI GLORIA DE GIACOMO PUCCINI For Tenor, Baritone and Bass Solo and Mixed Voices (SATB) work of freshness and vitality that has immense audience appeal. Neguires only three soloists, the greater parts of the work employing the chorus (SATB—no divirsi parts).

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# FROM OUR READERS

THANK you for the very helpful article in the October issue by Kathyrn Sanders Rieder, Why Not Satisfy the Musical Child? I found this article especially good in meeting some of my problems in teaching. More articles of this nature will have an influence in making better teachers and much happier pupils in this wonderful world of music.

I enjoy the Music Journal very much. Each issue is packed with a variety of articles that are most interesting and exceedingly helpful. Thank you.

> -Mrs. A. W. Wellstein Geneseo, Illinois

AUBREY B. HAINES in his article, The Organ-King of Instruments, writes of "Some of the best known church organs of North America"...including the "Cathedral of the Holy Cross" in Boston.

Unless there has been a recent change made there, the instrument is a Conn electronic organ. There are very fine large organs in some of the churches. The Boston chapter of the A.G.O. could acquaint Mr. Haines with correct information.

-George L. Curtis Roxbury, Mass.

(Mr. Curtis' letter has brought the following additional information from Joseph C. Selig, Manager of the Beacon Musical Instrument Company. Ed.)

TO THE BEST of my knowledge, the Holy Cross Cathedral owns four organs. They have a large pipe organ in the main church that has been there for a goodly number of years. About ten years ago they purchased a Conn "Connsonata" electronic organ for the sanctuary of the main church. They also have a smaller Conn electronic organ in one of the chapels and a third one in the Convent.

-Joseph C. Selig Boston, Mass. IT ISN'T the fact that "In and Out of Tune" dealt with my favorite musical form that makes me say: The Nov.-Dec. issue is really outstanding.

I had already arrived at that conclusion before I leafed to "In and Out. . . ." Truly there's something for every music lover in the issue, and I can hardly wait to read several pieces that caught my eye.

All good wishes.

-Deac Martin Cleveland, Ohio

YOU have a very fine magazine, and I am very proud to have my article appear in the October issue.

-George Orner Jacksonville, Florida

# FROM CHARLES MUNCH

THE following letter was written by Charles Munch, Music Director of the Boston Symphony Orchestra, in reply to a comment from a member of his audience.

"Thank you very much for your recent letter and for the warm and partisan interest that you take in our work. I am always pleased to receive communications from listeners, since they let me know what we have succeeded in communicating from the stage.

"You reproach me for playing too much contemporary music, and I understand your point of view, since you come to concerts for amusement or distraction or perhaps for consolation—surely for pleasure, But we are asking you to do something, to participate actively in an exchange between performer and public, when we want you to listen to something new, something difficult to understand, even difficult to listen to, especially at first encounter.

"I consider it our duty to devote, let us say, one-quarter of a concertwhich is truly the minimum—to the music written in our time. It is our duty to make live again not just the masterpieces of the past dear to our hearts. We must also make heard the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future.

"It is our duty to the young to give them the opportunity to be heard. Music written on paper must be realized and considered. The painter's work or the sculptor's work, when completed, exists for all to see. Music to exist must be played, and who is to play it if we do not? I tell you frankly that it would be easier for us to play only older music, just as it would be easier for you as a listener, but if we imposed this restriction on ourselves, we would be abandoning our obligation to history."

# NEW SCHIRMER HEAD

USTAVE SCHIRMER, Presi-G dent of the music publishing firm of G. Schirmer, Inc. for the past 14 years, and associated with the firm since 1911, has announced his decision to retire. Mr. Schirmer will continue as a consultant to the company and his services will be available at all times. At a recent meeting of the board of directors, Rudolph Tauhert was elected to succeed Mr. Schirmer as President. For over 20 years, Mr. Tauhert has been general manager of the firm's vast printing division. During that period he has more than doubled the operation of the plant, so that today it is producing approximately 75% of all music printed in the United States. Mr. Tauhert's innumerable and long-standing contacts in the field and the universal esteem in which he is held are ample testimony to his administrative ability as well as to his personal popularity.

G. Schirmer, Inc., established in 1861, is one of the oldest music publishing firms in the country and is especially well known for its Library of Musical Classics and, more recently, for such outstanding scores as Amahl and the Night Visitors by Gian-Carlo Menotti, West Side Story by Leonard Bernstein and Samuel Barber's Vanessa, whose world premiere is scheduled for January 15th.

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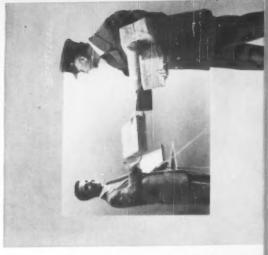
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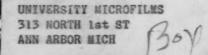
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